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# **The Connoisseur**

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IL SANTISSIMO FAMILIA  
Giovanni Battista Tiepolo  
Olio su tela, 1743  
Collezione di ...

# Pictures

## The Collection of Pictures of His Imperial Majesty the German Emperor By J. Kirby Grant

THE Royal Gallery of paintings by the old masters in Berlin, which is now to be seen in the splendidly arranged Kaiser Friedrich Museum, was founded in the early half of the nineteenth century. In 1830 King Frederick William of Prussia nominated a Commission of the greatest experts on the art of the past then living in Berlin, and entrusted them with the task of selecting from the treasures stored up in his palaces of Berlin and Potsdam a large number of works by the old masters, which were to be added to the then recently created public collection. This Commission removed from the royal palaces whole waggon-loads of important pictures, and devoted their attention particularly to the paintings of the early Italian and German Schools, and to the Dutch masters of the seventeenth century. These pictures, together with the magnificent Solly collection, formed the nucleus of the present gallery, and their places on the empty walls of the royal palaces were forthwith filled with copies and works of minor importance.

Under these circumstances it was

only quite natural that the general public imagined all the important works of art—or at least all the pictures of real significance—to have been taken from the royal collections, especially as the King himself had in no way interfered with the work of the Commission. But if we consider that the Commission worked in 1830, at a period when cold classicism ruled supreme in art, and when Genelli's uninspired large cartoons were considered to rank among the world's masterpieces, we can well imagine

that the Commission set little store by the delightful examples of the French eighteenth-century school, of which Frederick the Great was led by his admirable taste to form so unique a gathering. With the exception of two comparatively unimportant little paintings by Watteau, which are now at the Kaiser Friedrich Museum, the hundreds of fine eighteenth-century pictures were left untouched. Nor is it very surprising to find that the King was left in the undisturbed enjoyment of the numerous examples of the art of Lucas Cranach and other early German



PRINCESS LAMONT

BY L. M. NATHER

masters, which had been brought together by his ancestors.

For the discarding of these historically interesting works an explanation is easily found in the fact that the early German Schools have only in comparatively recent years received the serious attention of art historians and students. It is far more difficult to account for the exemption from the wholesale removal of quite a multitude of strikingly fine canvases by Rubens and other interesting examples of various schools of the fifteenth, sixteenth, and seventeenth centuries—a mistake which has since been rectified, thanks to the generosity of the present German Emperor and the King of Prussia, which has enabled the gallery to acquire at least some of his finest pictures, notably the early Rembrandt and a fine Rubens.

The circumstances here briefly stated, and the knowledge of the fact that Charlottenburg was looted by the Austrians and Saxons in 1760, when many French pictures were carried off or ruthlessly destroyed, account for the impression prevalent down to the last years of the nineteenth century, that few, if any, important French masterpieces of the eighteenth century were left in the royal palaces. Moreover, this school was held in such slight esteem, that the German art historians of the 'sixties and 'seventies were practically unanimous, after some brief and mildly patronising remarks on Watteau, to dismiss the rest—Lancret, Pater, Fragonard, Boucher, and even Chardin—in a few contemptuous lines, which is scarcely surprising when we consider that the art of Velazquez was then considered of small account when compared with that of Murillo! But the hostile reaction set in when a number of the wonderful *fêtes galantes* pictures collected by Frederick the Great were shown to the Berlin public on the occasion of the Crown Prince's silver wedding in 1817; and quite a sensation was caused at the turn of the century, when a small selection of these pictures were lent by the German Emperor to the great Paris Exhibition of 1900. The true extent and importance of the treasure of pictorial art which are still harboured even the royal palaces were, however, only realised quite recently, when the efforts of the Old Masters in the possession of the Museum of the German Emperor and King of Prussia were first discussed, and especially illustrated in a publication, edited by the same, with the co-operation of the Berlin and Munich Museums.

The carefully selected pictures comprise seventy-two large excellent photogravure plates, and 128 half-tones that leave nothing to be desired for clearness.

The historical study of the gradual growth of the collection from its inception under Joachim I. to the death of Frederick II., whose successor did not inherit the great King's passion for art, is from the pen of Paul Seidel, whose collaborators have divided the task of describing the pictures in the light of modern research, Dr. Friedländer dealing with the early German and Netherlands Schools, and Dr. Bode with the Italian, later Dutch, and French pictures.

The history of art at the Court of Brandenburg can only be compared with the art in the neighbouring provinces. The poor soil of Brandenburg was not favourable for any kind of important artistic development. The inhabitants had to work hard for their living, and it was only centuries after the Hohenzollerns had become the rulers that the poor country was able to produce an art of its own. All we know about the early efforts of the Electors of Brandenburg to foster art is their desire to decorate the churches which they built and supported. The oldest of the altarpieces is a triptych now preserved in the Hohenzollern Museum. This highly interesting work, in which Dr. Friedländer has recognised the hand of "Meister Berthold" (or Berthold Landauer), who may be called the founder of the Nuremberg School, and the ancestor of Albrecht Dürer, was painted for Frederick I., the first Elector of Brandenburg, and was preserved in the chapel of Kadolzburg. It came to Brandenburg as a present from the parishioners of Kadolzburg to the then Crown Prince, Frederick William. The first Elector himself, and his beautiful wife Elsa, figure upon it as donors. Apart from this picture, all knowledge of the early developments of art in Brandenburg is confined to such information as may be gathered from references in contemporary chronicles and records of occasional orders given to some eminent painter for a portrait of some member of the reigning family.

The Renaissance in German art in the first half of the sixteenth century naturally also bore fruit in Brandenburg, especially under the protection of Joachim I. and his son, Joachim II., whose brother, Archbishop Albrecht of Mayence, was one of the most famous art patrons and collectors of his time. His features are recorded in a half-panel representing *St. Erasmus*, in the manner of Lucas Cranach, which is preserved with its companion (*St. Ursula*) in the royal palace at Berlin. Of the vast commissions entrusted to Cranach, took on Joachim I. and Joachim II., we shall have to speak anon. Further east, Joachim's

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THE DANCE BY ANTOINE WATTEAU

cousin, Duke Albrecht of Prussia, founded an art centre at Königsberg, but the many wars that were fought in these unfortunate eastern provinces caused nearly all the pictures to be destroyed, or to be dispersed over all the world. The successors of Joachim II. do not appear to have fostered the fine arts in their lands. A new impetus was given to the growth of the collection under the Great Elector, who, at the early age of eight, whilst slow at everything else,

instructed his London agent to make a purchase at the sale of Sir Peter Lely's collection, which was held a year or so after the court painter's death. The only German artist who appears to have worked for the Great Elector was Michael Willman (born at Königsberg, 1630), of whose activity a proof remains in a floridly overcrowded allegorical composition. But, on the whole, Frederick William preferred to employ Dutchmen, especially for the purpose of having his



BEIJERMAN'S BATTLE

BY NICOLAES LANGENDIJK

showed a marked talent for painting. At the age of fourteen he was sent to Leyden to continue his studies. The impression this received account for his very marked predilection for Dutch art, which induced him later not only to purchase many works by the Dutch masters, but to employ many of them at his own court. He was in constant communication with the Amsterdam artists, both the Rembrandts and Gerrit Claesz. van der Meulen, whom on one occasion he had a verbal agreement of to give him a portrait of himself, purporting to be a work by the great Italian masters. The discovery not only led to a law action, but also to the Great Elector's collection of Dutch art, which is still preserved.

One of the first things that he

own features portrayed for presentation to other rulers and friends. The best of these portraits is one by Govaert Flinck, preserved in the Berlin Palace.

Frederick I. took no active interest in art, and the growth of the collection during his reign was entirely due to a legacy left to him by Louise Henrietta of Orange. Nor did his successor, the stern "soldier-king," William I., inherit the Great Elector's taste for the art of painting, or encourage any leaning towards it in his son, Frederick II., the Great, during whose reign the royal collection was filled with the treasures which now constitute the importance of this wonderful collection. Brought up under a rigidly severe military discipline which amounted to positive cruelty, this young prince, perhaps in a spirit of reaction or revolt,

## The German Emperor's Collection of Pictures

became a passionate admirer of French *esprit*, French literature, and the elegant, light-hearted art of the painters of the *fêtes galantes*, whose work so admirably reflects the artificial, pseudo-arcadian life of pleasure led by the French court and society of the eighteenth century.

Frederick the Great's friendly relations with Voltaire have passed into history. His passion for French art is testified to this day by the vast number of masterpieces by Watteau and his followers which decorate the walls of the royal palaces. And just as his inability

brush entirely to love, and not to history, allegory, and scripture. It was only later in life, when he had become satiated with the paintings of the *fêtes galantes*, that he turned his attention to the masters of the late Renaissance in Italy and Flanders, and confessed, again in his favourite tongue, that

*"Jeune, j'aimais Ovide,  
Vieux, j'estime Virgile."*

Frederick II. began his purchases of French paintings before he ascended the throne, when he filled



FÊTE CHAMPÊTRE

BY J. B. PATER

to attract to his court the leaders of French thought caused him to bestow his royal patronage upon men like La Mettrie and the Marquis d'Argens, whose scurrilous writings and systematised immorality had led to their expulsion from their native country, he had to be satisfied, in the sphere of art, with the services of Antoine Pesne, who can scarcely be placed in the first rank of contemporary French painters, although some of the many pictures from his brush in the palaces of Berlin and Potsdam prove him to have been an artist of considerable talent. Frederick's admiration for his court painter is expressed in a French poem—the Great King always showed marked preference for the language he had so assiduously studied—in which he exhorts him to devote his

the walls of his castle of Rheinberg with works by Watteau, Lancret, Pater, De Troy, Cazes, Coypel, Van Loo, Boulogne, Chardin, Boucher, and Rigaud. For a long time Count Rothenburg made purchases of works of art for him in Paris, and secured for him, among other things, Pater's two masterpieces, *Monk and Dancer at the Garden Pavilion*, and some Watteaus, together with a few forgeries of pictures purported to be by the great Italian masters. Throughout his life, Frederick II.'s correspondence with his agents proves that the forger's craft flourished then as it does now. There are constant recriminations about doubtful pictures, overcharges, and so forth. Watteaus were manufactured for him by the score, when it became known that his agents were

searching for them. On one occasion Mettra made him pay 60,000 livres for two Madonnas by Raphael and Correggio, painted on marble (*sic*), which arrived, moreover, broken to pieces. In 1761 Gotzkowski, another dealer, sent him a whole consignment of worthless copies after the Italian masters, about which the Marquis d'Argens, who appears to have been wholly ignorant in matters of art, had reported

Lancret type," and requires pictures by Rubens, Van Dyck, etc. In the following year Darget negotiated for him the purchase of Correggio's *Leda*, which is now one of the treasures of the Kaiser Friedrich Museum. The only pictures mentioned in a letter to his sister in 1755, in which he states that he has already one hundred pictures in his gallery at Sanssouci, and expects fifty more from Italy and



THE FRENCH MADONNAS OF LOUIS

XV. BY J. M. W. TURNER

to his king, in terms of unalloyed praise. Frederick himself, even if he probably lacked the expert knowledge needed to distinguish an original from a clever imitation, had excellent taste and very decided views. Thus, in a letter to one of his agents, he remarks: "The paintings by Leconte and Bourgo may be quite nice for experts; but to say the truth, they strike me as very dull; the colour is cold and artificial, and I do not like the composition."

There was in Frederick's taste, which drew him to the finest French pictures and drew himself with the same energy to other subjects, some to have culled about 1754, an affinity with the expressly stated in a letter that he had used "several of the

Flanders to complete this gallery, are the *Leda* and other works by Italian masters.

In times of peace and of war, from the day of his youth to his old age, Frederick the Great pursued his collecting hobby, although towards the close of his life the state of the exchequer and lack of space on the walls of his palaces curbed to a certain extent his eagerness to add still further to a collection that had already assumed enormous proportions. With his death the history of the growth of the royal collection came to an abrupt close.

As for the fate in order of date, the pictures of the French School, in the German Emperor's collection must be given in order of place, owing not only to





FREDERICK THE GREAT AT THE AGE OF THREE, AND HIS SISTER WILHELMINE, AFTERWARDS MARGRAVINE OF BADEN. BY ANTOINE PESNE

their numerical preponderance, but even more to their artistic importance. The list begins with Pierre Mignard, the painter *par excellence* of the pompous age of "King Sun," who himself is here depicted on a prancing steed, a figure of Victory or an angel hovering above his head with a laurel wreath. A very similar portrait of Louis XIV., showing the same strange combination of rococo wig and Roman armour, is at the Palace of Versailles. In its most accomplished form, the chilling classicism of that age, which drew its inspiration not from nature but from Ovid and from Roman sculpture, is represented

by two canvases by Louis de Boulogne, of whose less gifted son's art the palaces hold seven examples, including a "Mars and Venus with sporting amorini, in' which we find a glorious Botticellian *motif* enfeebled by constant repetition through the ages. *The Bath of Bathsheba* is undoubtedly the finest of the five pictures by Jean Raoux, who, whilst still following the despotically imposed Italian tradition, began in some of his paintings to devote himself to scenes from daily life.

To the period of transition from the century of allegory and pompous posing to that of the *Salon*







FRA SISTO DELLA ROVERE

BY BERNARDINO DI CONTI

its present state shows more of the painter's work than of Watteau's original paint. Another important piece is the *Dance in the Garden*, a variant of which is in the Dulwich Gallery. *Vermeer's Sign*, cut into two halves without the balance of the two parts of the composition being materially affected, is not one of Watteau's finest nor his achievements, but it is in a unique position among his later works

of both painters' finest performances. It is questionable whether any collection in France can boast of Lancret's of such excellence as *Le Moulinet*, *Blind-Man's Buff*, and the *Assembly in the Garden Pavilion*; or Paters that can rival the admirable *Fête Champêtre*, the *Assembly in the Fountain*, and the *Soldiers before an Inn* and *Soldiers on the March*, which are so close an approach to Watteau as to justify the conclusion



THE BANQUET OF CLEOPATRA

BY LOUIS CHARDIN

in the case instance in which the creator of a Lancret could become a Lancret.

More certain are than the list of Watteaus the representations of the minor followers, Lancret and many others, who have the coloring and types, without the force, the originality of the subject, or the genius. With the minor group and pupils of Watteau. It would seem no purpose there to catalogue the results of Lancret, for the German literature contains, in the plentiful examples of him, still more reason in the exact resemblance, and devoted to his pupil, as a French man, even in the group, does not seem to appear. In the Lancret style, the painter's work is the same, and the style is the same, and the style is the same. It is a pity that the Lancret style is the same, and the style is the same, and the style is the same.

that they were begun by the master, and finished after his death by Paters.

The intimacy and homely charm of Chardin's famous companion pictures *La Pourvoyeuse* (dated 1738) and *La Rotonde*, replicas of which are in the Liechtenstein Gallery in Vienna, form a pleasing contrast to the artificial atmosphere of these minor painters or the *Les gaisetés*. Some what of a curiosity, owing to the fact that the figures are lifesize in scale, is the scene in the *Lein Sealing a Letter* of 1733. *Le Dessert* is also related to the Carl-Castle of M. Henri de Rothschild's collection, and probably painted from the same model.

Space does not permit to enumerate the bewildering number of Antoine Pesne's pictures in the Kaiser's possession, although special mention should be made

## The German Emperor's Collection of Pictures

of the historically important group of *Crown Prince Frederick II. with his sister Wilhelmine*, in which the future soldier king is depicted at the age of three with a large drum, as though the military spirit were already active in him in his tender years. The art of Pesne can only be studied in this collection, which contains practically his life work. He was born in Paris in 1683, studied first under his father and his uncle de la Fosse, went to Italy in 1703, and was much influenced in Venice by Andrea Celesti. He was called to the Berlin Court in 1710, and became First Court Painter to Frederick William I., with an annual pension of 1,000 thalers. From that date to his death at a mature age he continued to devote his diligent and able brush to the service of the Prussian Kings.

Of other French painters represented at Potsdam, Sanssouci, and Berlin, it is only necessary to mention Hyacinthe Rigaud, Nattier, whose portrait of *Princesse Talmont* is a particularly pleasing example of his decorative portraiture, Quentin La Tour, Boucher, Van Loo, and—one of the few acquisitions of more recent days—a replica of David's *Napoleon I. on Horseback* at Versailles.

Comparatively few German and Dutch pictures of any importance have remained in the Imperial palaces. A portrait of Dürer by himself, with an inscription which gives not only a wrong date for his death, but professes to represent the master in 1503, is merely a copy of the Prado portrait of 1498. More interesting is the signed and dated *Caritas*, or rather a Virgin and Child, with angel, by Hans Baldung Grien. But the strength of this section lies in the ample representation of the Cranachs, father and son, who from their picture factory in Wittenberg supplied the North German Courts with numberless portraits, altarpieces, mythological, historical and hunting subjects. In view of the wholesale turn-out of Cranach's workshop—it is on record that on one occasion sixty copies were ordered from one portrait for the Court of Saxony, such portraits being used much in the manner of the medals in Italy—and of school copies being sent out with the master's signature, the winged serpent, it is exceedingly difficult to establish the authenticity of many of these pictures as the master's actual handiwork, especially after 1520, when the factory was in full swing. But there can be little doubt that the firmly drawn portrait of a lady, with a chain and girdle composed of the letters B and S, which was formerly ascribed to Dürer, is an authentic work by the elder Cranach. The initials have led to the supposition that the portrait represents Barbara of Saxony. A portrait of Joachim I., signed in the correct manner and dated 1529, is presumably from

the same hand, although the costume appears to be studio work.

By the younger Cranach is a portrait of Joachim II. in sumptuous attire, which is apparently based upon the study from nature in the Dresden Gallery. *The Baptism of Christ*, which bears the date of 1550, is a typical instance of the naive treatment of scriptural subjects in German art at a time when Italy had long discarded all traces of the primitive conception of art. The crowded group gathered on the bank of the Jordan (which the artist with characteristic disregard of geography makes wend its course past Wittenberg), includes portraits of Luther, Melancthon, the elder Cranach, Joachim II. and his wife, and Joachim and George of Anhalt. Even more striking as an instance of the manner in which German art became permeated with the Renaissance spirit before it had attained to classic freedom in the rendering of the human form, is Cranach's deliciously quaint and naive, if ill-drawn, *Judgment of Paris*. The artist's ingenuousness is the more remarkable, as over half a century had passed since Botticelli had painted his *Primavera* and his *Birth of Venus*, to which this *Judgment of Paris* bears the same relation as the *Reclining Nymph*, of about 1525-30, does to Giorgione's and Titian's marvellous renderings of Venus. The retrogressive character of Cranach's art becomes even more apparent, if one compares his *Adam and Eve* in the German Emperor's collection with Van Eyck's figures on the shutters of the Ghent altarpiece, which stand at the very dawn of Northern art. Childish anatomy, combined with dainty elegance, is again to be noted in the fairly late half-figure of *Lucretia*. There is far more action and dramatic feeling in the *Passion Scenes*, forming part of the series of which a few have gone to the Kaiser Friedrich Museum. *The Judgment of Paris* belongs to a series of upright panels, which also include the *Bath of Bathsheba*, *David and Goliath*, and *The Judgment of Cambyse*. The only other German works of note are three portraits by Holbein's follower, Barthel Bruyn.

There is no need to dwell upon the numerous large allegories, pastorals, mythological pieces and pictures of the Chase painted by the Dutch followers of the academic tradition at Utrecht, and by such Flemish artists as Boyermans, Willebouts, Rombouts, and Ryckaert for the decoration of the Great Elector's and the early Prussian kings' palaces. Only few Dutch pictures have remained that represent the art of the Rembrandt School and of the "small masters," and chief among them is one of Rembrandt's earliest works depicting *Deila betraying Samson*. It was painted in 1628, and thus being one of the master's earliest pictures, shows the weaknesses of his

immature style, with a clear indication of the promise of his great future. Rembrandtesque in character is also Jan Livens's portrait of *Sultan Soliman*, and in a less degree Govaert Flinck's *Bathsheba*. One of the treasures among the Dutch pictures is a small equestrian portrait of a youth by Thomas de Keyser, similar in type to the pictures at the Dresden and Frankfurt Galleries. There are also some interiors with peasants by Molenaeer, an early picture of two smoking women by Jan Steen, and a showy portrait group by Netscher.

It is surprising that quite a number of important works by Rubens and Van Dyck have remained in the Imperial palaces. In the case of the former the majority of the subject pictures, such as the *Birth at Venus*, the *Venus and Adonis* (which is almost identical with the canvas at the Hermitage), the *Venus and Dejanira*, *Christ triumphing over Death and Sin*, and the *Four Evangelists* (formerly ascribed to Van Dyck), are studio works, at the master's designs, and with evidences of his own handiwork in the finishing touches. Entirely by Rubens's own hand is the very beautiful *Mother and Child*, which is so *genre*-like in conception that it can scarcely be accepted as a *Virgin and Infant Saviour*; a signed portrait of *Augustus*, which belongs to a series commissioned by Frederick Henry of Orange from Rubens, Hoeck, Janssens, and Terbrugghen; the delicious *Holy Family of the Work Basket*, a copy

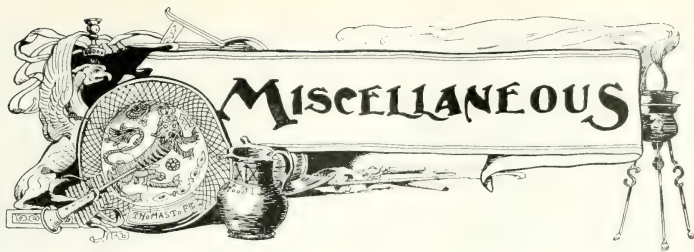
of which is at the Vienna Museum; and a large brilliant sketch of the *Finding of Romulus and Remus*.

Most of the Van Dycks belong to his early youth, when he was either still working in Rubens's studio or was at least entirely under his influence. A picture of *A River God* is a fragment cut out of one of these early works. Of great importance, as showing the mastery to which Van Dyck had attained at the early age of sixteen, are the two paintings of the *Virgin Mary and Christ*, which may be dated with a fair amount of certainty, since they correspond with the apostle series painted by him in 1615-16. A few years later in date is the *Head of a Man at Prayer*, which is marked by great breadth of modelling. Both the *Five Children of Charles I.* and the *St. Jerome* can only be accepted as studio works; whilst the charming little nude *Skating Boy* is certainly not by Van Dyck.

The few Italian pictures at the Sanssouci Palace are almost without exception from the Solly collection, and include, besides an important profile portrait of Sixtus IV.'s nephew, *Fra Sisto della Rovere*, by Lodovico Moro's favourite portrait-painter, Bernardino de' Conti, a signed *Madonna*, by the Veronese Paolo Moranda; the *Decapitation of St. John*, by Girolamo Romanino; *Christ at Emmaus*, by Francesco da Ponte, Jacopo Bassano's son; and a *Madonna and Saints*, which Dr. Bode ascribes to Carletto Veronese.



THE FINDING OF ROMULUS AND REMUS. BY CARLETTO VERONESE.



## The Montgolfiers

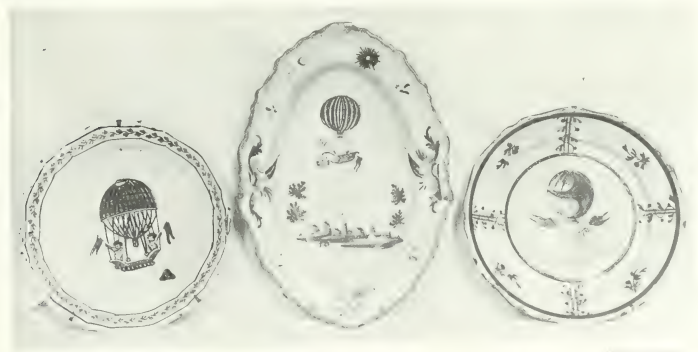
By Mrs. F. Nevill Jackson

"BALLOONS occupy senators, philosophers, ladies, everybody"—this remark, made by Walpole concerning aeronautical experiments in England, applied with equal force to such matters on the Continent, and it is interesting to note the mark made by this popular craze on the china fans and other bric-a-brac of the latter half of the eighteenth century. Joseph Michel Montgolfier was born in 1740, being one of a large family; his father was a paper manufacturer. Joseph ran away from school at the age of seventeen, and after various adventures was found and brought home, and again handed over to his professors and set to study theology, which was most distasteful to him. He found a treatise on higher mathematics at this time, and became enthusiastic on this subject; his calculations and study led to practical experiments

in pneumatics, and he invented several machines for the improvement of the manufacture of paper, which were used in a separate establishment, as his father would have none but the old methods.

The inventor of anecdotes has not failed to supply a story, in which a shirt airing before a fire became buoyant through being inflated with hot air, and thus supplied the idea to Montgolfier of aerial navigation by means of the inflation of a bag with gas or lightened air, but in reality his close scientific study led Montgolfier to his discovery.

There is an interesting print which shows him in his study contemplating a picture of Gibraltar, which was at that time being besieged. "*Gerait-il donc impossible que les airs oppressent un moyen pour pénétrer.*" Thus we see the idea that the balloon





should be used in warfare was almost simultaneous with the discovery of aerostatics.

The two Sevres teacups and saucers which are shown in our illustration are elaborately painted with scenes in which military men are manipulating the Montgolfiers, as they were then called, and on the handsome pendant, set with paste jewels, a well-defined parachute is seen hanging below the balloon.

By 1783 the two brothers were working together, the younger, Etienne, having given up architecture to join the paper business of his father. The similarity of their tastes and studies, and their passionate devotion to each other, made their experiments for perfecting the balloons of immense value. On June 5th, 1783, a public exhibition was given at Annonai, when a balloon of silk lined with paper, of 115 feet circumference, was sent up with perfect success.

In the following September an exhibition was given before the court at Versailles, and later the same model was used, a basket being attached containing animals, which, after an ascent, returned to the ground unharmed. The idea that the air was conquered appealed ecstatically to the imagination of the courtiers, and Pilâtre de Rozier and the Marquis d'Orlandes

volunteered to be the first travellers in an unattached balloon. This adventurous ascent was made at the Château de La Muette with complete success, and in the following year Joseph Montgolfier became the third aeronautic traveller.

A small medal was struck by means of a subscription, under the direction of M. Faugaes de Saint Fond, to commemorate the ascent at Versailles—a specimen now in the house of Madame de Sevigne, in Paris, shows portraits of the two brothers in profile; another medal of the same design, but larger in size, was issued to commemorate the ascent at the Château de La Muette.

The brothers were made correspondents of the Academy of Science. Etienne was decorated with the Order of St. Michael, and Joseph was given a pension of 1,000 francs, while their father was ennobled. Louis XVI. gave 40,000 francs for the purpose of further experiments; these were being carried out when the Revolution put an end to all such useful work. Though active experimenting was no longer possible the brothers continued their work calmly through all the turmoils of that stormy time. Etienne was several times saved from arrest through the devotion of his workpeople, who adored him, but the





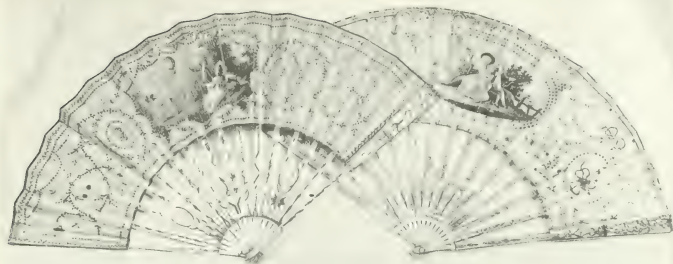


MAN ON HORSEBACK

BY T. DE KEYSER

*In the collection of H.I.M. the German Emperor*





FANS

PLATE XXXIII

Terror had a disastrous effect upon his mind, and he died in 1799.

Joseph survived his brother eleven years, and during that time improved his balloons, and invented many useful mechanical appliances, especially connected with hydraulics. He wrote little, his best known works being: *Discours sur l'Aerostat*, published in 1783; *Memoire sur la Machine Aerostatique*, 1784; and *Les Voyageurs Aeriens*, 1784.

In these days of specializing in collecting early ballooning would make an excellent theme for the small collector. The prints, both French and English—for Lunardi, the Italian, created in England just such a furore as did the Montgolfiers in France—are extremely interesting, and every trinket in enamel, porcelain, leather, and ivory, was utilised at this time for representing the novel means of aerial navigation.



ENAMEL PLATES

PLATE XXXIV



## A Collection of Earrings

By Mrs. Herbert Bennett

WITH all the races of the world, from the most savage to the most highly civilized, earrings have been a favourite form of ornament from time immemorial. Their origin is beyond history. Barbarism must have been; but their earliest shape and substance, their possible significance, the material out of which they were fashioned, and the identity of the man or woman who, greatly daring, first made and wore them, are all lost in the mists of antiquity.

It is, however, known with certainty that they were first introduced into the East by the Egyptians and Babylonians, the Phoenicians, Persians, and Carthaginians, and were soon to be followed.

Around the earliest races, on the contrary, they were worn exclusively by women, and probably only as ornaments of the head or neck. In the *Arabian Nights* we are told of a king who had a thousand earrings, which

are described with great care and accuracy as consisting of three drops resembling mulberries. Pliny and Seneca both mention their use by the women of their time, and it must not be forgotten that the ears of the Venus de Medici are pierced to receive them.

Many very old Egyptian earrings have been preserved, some of such beautiful design that they have been copied almost in detail and adapted to modern requirements.

Coming to our own country, and nearer to our own times, we find that during the reigns of Elizabeth and James I., earrings were worn in England by men as well as women. "The custom is frequently referred to," Hall, in his *Satires*, speaks of the "ringed ear" of a newly-arrived traveller, and in *Every Man in his Humour*, one male character says to another, "I will pawn the jewel in mine ear." Long since



Fig. 1. Earrings from the collection of the Earl of Arundel. Fig. 2. Earrings from the collection of the Earl of Arundel. Fig. 3. Earrings from the collection of the Earl of Arundel. Fig. 4. Earrings from the collection of the Earl of Arundel. Fig. 5. Earrings from the collection of the Earl of Arundel. Fig. 6. Earrings from the collection of the Earl of Arundel. Fig. 7. Earrings from the collection of the Earl of Arundel.

discarded as unmanly by the majority of the sterner sex, it is strange that the practice has still clung for centuries to the hardiest of our blood and race: sailors and gipsies—the wanderers of the sea and land—wear earrings to the present day.

With a history so ancient and so honourable, lending themselves as they do to the greatest beauty of form and colour, and demanding the utmost delicacy of workmanship, it is remarkable that earrings have received such scant attention from collectors. A few pairs here and there have been gathered together, but not in sufficient numbers to give any idea of the scope and fascination of the subject, which ranges from the merely grotesque to the highest development of the goldsmith's art.

always been a favourite ornament for the ear. Seneca speaks of an earring set with four pearls and says that it was worth a patrimony. Evidently there has been a revolution since those days in the relative values of pearls and patrimonies.

A pair of Venetian earrings of a later date is in the shape of a cap of liberty, set closely with alternate bands of turquoise and garnets and having one small yellow topaz just under the opening of the cap. Another pair of Venetian origin bears the head of a negro exquisitely wrought in black enamel and wearing a turban of white enamel and gold.

From Rome comes a pair of long cameo earrings, pale buff on a white ground, the background



It was recently my good fortune to see a collection of more than a hundred pairs, the property of a friend who, during many holidays spent in wandering over Europe, has made a point of buying a pair of earrings, the older the better, as a memento of every place she visited. So simply did the collection begin, and the result is nothing short of a revelation.

The premier place, in point of age, must be given to a pair of mediæval Italian earrings bought on the Ponte Vecchio. Their shape is an elongated hoop; the upper half beaten out almost to the fineness of wire, and the lower widening into a hollow basket crescent of open-worked gold in a very ornate leaf pattern. These earrings are the same back and front, some of the leaves on either side being enriched with blue and white enamel. A ruby is set in the centre of the crescent, and its lower edge ornamented by a hanging fringe of little Oriental pearls.

Next comes a most beautiful pair of Italian earrings in fine gold and pearls, of such venerable age that the pearls are beginning to crumble. They have

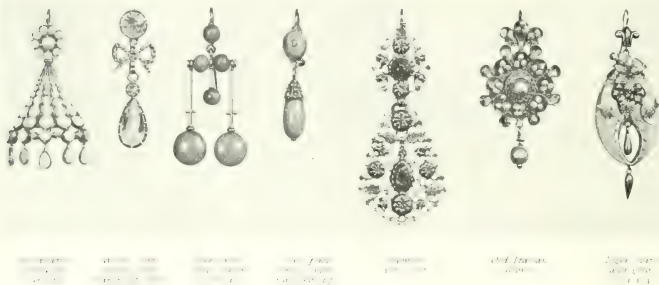
being carved in fine diamond pattern; and two beautiful pairs in turquoise, one pair being of a very curious bell shape, having the stones set in long downward lines and a rosette of turquoise at the top with a large pearl at its centre. Naples contributes an exquisite pair of earrings. They are formed of long loops of the finest seed coral, hanging from a gold crown made in the lightest and faintest filigree work, and set round with turquoise. At the top is a small coral medallion carved with the head of a boy and set in a frame of filigree gold and turquoise. The coral is a very fine colour and the beads the smallest that can be cut.

Amongst the Italian earrings are two beautiful specimens of the rococo style. One pair is in gold, with two hoops, one inside the other, caught together by a smaller hoop at the top, and lavishly set with various coloured stones. The other is of open-work oxidized silver, shaped like a rounded shield, the centre set with a ruby surrounded by turquoise.

A pair of old Spanish earrings from Barcelona is one of the curiosities of the collection. No less than four inches and a half long, their size alone entitles these Georgian ornaments to respect. But their workmanship is beautiful, and their weight extraordinarily little considering their length and the quantity of stones with which they are set. The leaves in the design are thickly studded with diamonds and the pear-shaped stones are pale pink topaz.

Another fine example of Spanish art is a wonderful pair of pear-shaped earrings in filigree gold. No less than fifty bars go to make up the length, each edged and set and sewn with the finest seed pearls. A very dainty pair comes from Savoyese. These also are in filigree work in an

The collection boasts two particularly good specimens of the Georgian period, one being extremely rare. From a button pinned in filigree gold hangs a pear-shaped drop nearly four inches long, drop and button alike being of the clearest and purest white cornelian. The shape is so graceful that the effect is not in the least heavy, despite its length, and the stone is without a flaw. About half an inch from the bottom, the drop is girdled by a fine gold chain, fastened in front by two leaves in filigree work, and a tiny forget-me-not set with turquoise. It is most unusual for "drop" earrings to be ornamented in this way. The other pair is of the same length and shape, but plainly made in moss agate, with a very simple gold setting.



open basket pattern, studded here and there with pearls. The shape is very light and pretty, and the whole has somewhat the effect of a finely carved diamond net. There are two pairs of long Spanish "drop" earrings, one set with diamonds, the other with topazes.

But the most beautiful of all the Spanish collection has to be its top, a pair with pearls, to which is attached an elaborate gold and pearl bow. This in its turn supports two large, oval and very heavy and ornate carved pearl drops, each carved in pearl.

There is a good pair of French earrings made in a particularly fine and artistic manner, and having about the middle of the century about the date. There is also a pair of earrings, made after the same design, specimen of a more recent period of jewellery. The top of the earrings is a bunch of pearls in small pearls, and the two pearl drops of a more recent and simpler design, made in two long, straight lines of diamonds.

The early Victorian earring was nothing but a modification of the Georgian, the principal difference being that the drop was considerably shorter. Of these the most beautiful is a pair in a very rare shade of green cornelian. The colour is indeed almost indescribable. It is neither apple-green nor water-green, but something just midway, and has a curious limpid tone like a green sea in sunshine. The drops are cunningly finished with diamond tops, which set them off to great advantage.

A pair of short pear-shaped drops in white sapphire, hanging from miniature bows, look very light and pretty; and there are two pairs of amber earrings, one entirely of clouded amber, the other of clear amber with clouded tops.

Coral earrings were very fashionable during this period, their value being in the perfection of their colour. This is represented by a pair of drops in diamond setting, topped by the cap of an acorn, and by another set of a very unusual design, that is best described as all straight lines and right angles. The



## A Collection of Earrings



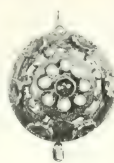
*Front and back*



*Front and back*



*Front and back*



*Front and back*



*Front and back*

colour of the first pair is the softest pink, as delicate as a rose leaf; the latter is of so deep and rich a red that it almost approaches crimson lake.

A pair of long crystal earrings, another pair set with flat-cut garnets, several in filigree gold work, and a lozenge-shaped pair in tortoiseshell and gold, all date from the middle of the last century. So does a very beautiful pair of carbuncle ear-drops, having the stone ornamented by a diamond fly with carbuncle eyes.

The "hoop" earrings are a class to themselves; and here a pair of old English hoops, set with flat-cut garnets, can be compared with a genuine gipsy earring in fine red cornelian, and with two pairs of Empire hoops, one set with pale yellow topaz, the other with seven emeralds in graduated sizes. This style of setting is very uncommon, hoop

earrings being generally ornamented with even-sized stones.

Amongst the earrings that are unclassified as to period, there is one pair of very quaint flat ivory drops, shaped something like a Turkish slipper, and having the toe carved in relief with the head of Mary Queen of Scots. A pair of Flemish earrings in pierced gold, in shape resembling an inverted Egyptian fan, and a pair of amethyst and turquoise drops with a rosette top, are both beautiful in form and colour, while a pair of Dutch peasant earrings quite belie their name, being pretty and delicate to a degree.

Indian hoop earrings in fine filigree work, tiger claws set in gold, a pair of double hoops from Mexico, in chased gold and pearls, and a pair of the same shape in a fine shade of turquoise blue enamel,



*Front and back*



*Front and back*



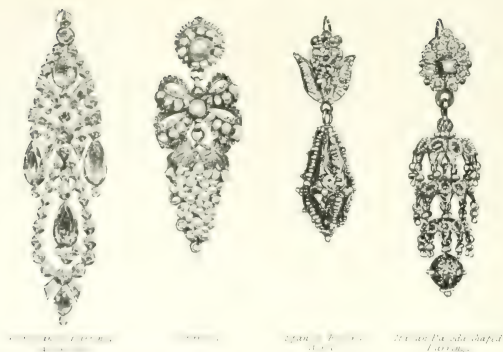
*Front and back*



*Front and back*



*Front and back*



have each their special charm for lovers of fine work and curios. A pair of amethyst drop earrings bought at the Hague has a large pearl set upon the stone, and is finished by an elaborately chased gold top, thrown up with lines of black enamel.

But nothing in the whole collection is more rarely beautiful than a pair of long earrings made entirely in pearls. The model is unmistakable, the execution marvellous. It is a fuchsia, a white fuchsia so per-

fectly worked in tiny seed pearls, that not a vestige of gold is visible.

It is not possible in the scope of this article to do more than touch upon a few of the most prominent items in an almost unique collection, but it may at least serve to show the variety that the study of earrings offers to those who care to pursue it. It would amply repay any one in search of a fresh and practically untrodden field of interest.



# Miscellaneous

## Some Recently Discovered Miniatures by Robertson, Plimer, Cosway, Engleheart, and Smart By Dudley Heath

MISS EMILY ROBERTSON, in her excellent volume on the correspondence of her father, Andrew Robertson, miniaturist, publishes amongst other very interesting letters 'one in which the painter describes his first visit to the studio of Raeburn, the portrait painter. It was at the age of sixteen that young Robertson went to Edinburgh to study landscape and scene-painting under Nasmyth, but, he says, "being very desirous of seeing Raeburn's pictures, I bravely knocked at his door, armed with a shilling for his servant." Presently Raeburn comes and talks to the modest and half-frightened aspirant, and with genial tact draws from him the confession that he desires to copy some of the great painter's works.

After considering a little, Raeburn generously has a small room prepared where the student is allowed to copy any of the portraits that he chooses. Robertson then tells us that "the first picture that I copied was an old gentleman, a half length, of Mr. John Tait, advocate, with a blazing warm sky on one side, close to the head, which I thought injured the effect. I never dreamt there was any harm in altering it and lowering the tone. Raeburn stared at my copy and frowned, then at me and smiled, saying, 'I see you have improved upon my composition.' 'Yes, I think it is an improvement; don't you think it

is?' He then laughed heartily at my simplicity and asked me to dine with his family next day at his picturesque and delightful villa at Stockbridge, but he never forgot the joke of my altering his composition. Some years after I saw the picture again and found that he had adopted my alteration. This enabled me to turn the joke against him, but he said he 'did so merely to oblige me.'" This letter is, as Robertson himself declared, a far better pen-portrait of Raeburn than any that exist on canvas, and incidentally it is an excellent impressionistic sketch of the lesser genius, his pupil. But what is of immediate interest to us is the discovery of this first miniature copy by Andrew Robertson of the portrait of John Tait, advocate.

This portrait, as it now exists, contains two figures, John Tait, Esq., of Harvieston, and his grandson of the same name. The figure of the child was inserted into the picture by Sir Henry Raeburn after the grandfather's death. The copy which Robertson made was painted in the year 1793, three years before the grandson was born. These facts explain any differences that exist between the two pictures, but the excellent replica "in little" of the advocate's portrait shows conclusively the source of Robertson's style, and proves how faithful he remained to his first admiration of the Scottish



JOHN TAIT, ESQ. BY ANDREW ROBERTSON  
ALTER BY HENRY RAEBURN



COL. TAIT. BY G. ENGELHART (SIGNED)



EDWARD WOODVILLE RICKETTS BY A. PLIMMER

genius. This miniature has the additional interest of an inscription on the back, in Robertson's handwriting — "John Tait, Esq., Edinburgh, copy after Roberton before I came to London." It was in the possession of a lady in Sussex, who recently disposed of it with other miniatures and portraits belonging to Robertson, the latter having returned her to reveal her identity. It is now painted Mr. Henry Murray, collector, who has undertaken to publish this notice.

The miniature of Edward Woodville Ricketts, by Andrew Plimmer, is the most interesting and graceful portrait in the collection. It was painted in 1814, the two last years of his life, and is a little unusual in which little Edward Ricketts is shown in a military uniform. The background is of a

the Royal Academy during this time, and the only evidence forthcoming of his whereabouts is chronicled

in a letter from his wife's sister, in which she speaks of him as working in the West of England. The original of the portrait was born at Twyford House, near Winchester, in May, 1808, and at the time the portrait was painted he was about six years old. He was the son of George W. Ricketts, Receiver-General of Taxes for Hants., whose wife, Laetitia, was daughter and co-heir of Carew Mildmay, of Shawford House, Hants. Edward Ricketts received an appointment in the Treasury Office, under Lord Liverpool, and was a great lover and collector of pictures and books. The charm of colour of the original miniature is a little unusual; the background is of sober



EDWARD WOODVILLE RICKETTS BY ANDREW PLIMMER

*Some Recently Discovered Miniatures*



PORTRAIT OF A LADY

BY J. SMART



PORTRAIT OF A GENTLEMAN

BY G. ENGLEHEART (SIGNED)

neutral tint, the tunic is a nut brown, and the mantle a dark green; this, with the fair hair and fresh complexion, forms a very pleasing harmony.

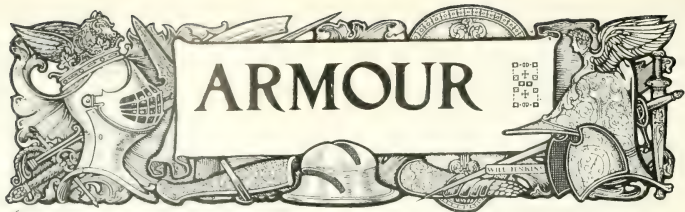
We now come to two notable examples by Cosway and Engleheart respectively, both of which are extremely characteristic; the one a delicate, free and graceful, tinted drawing, and the other a fine, distinguished portrait of a gentleman. They have recently come into the possession of Mrs. F. Maltby Bland. If my deductions are correct, which I believe they are, these two portraits represent Col. Elliott and Mrs. Elliott, his wife.

The drawing, at any rate, is known to be a portrait of Mrs. Elliott, *née* Miss Maltby, sister to Dr. Maltby, Bishop of Durham. This lady seems to have been painted several times by Cosway, and other members of her family were also painted in miniature by the French painters, Troiveaux and Mansion. There was exhibited at the Burlington Fine Arts Club, in 1889, a miniature of Miss Maltby by Richard Cosway, belonging to Mr. Jeffery Whitehead. Appended to it

was the following note: "Miss Maltby calling one day at a friend's house, where Cosway was visiting, he proposed taking her likeness just as she was then attired; Cosway called this lady one of the three Graces."

The portrait of a gentleman, by Engleheart, has always belonged to the same collection as the drawing of Mrs. Elliott, and is signed "E" and dated 1801. On reference to the list of miniatures painted by G. Engleheart in that year, there is found to be one of Lieutenant-Colonel Elliott, and as this is the only member or connection of the family that he painted in 1801, it is fairly safe to assume that it is a portrait of the husband of Mrs. Elliott. The other little miniature of an unknown gentleman is also signed, but not being dated and having passed through many hands it is impossible to identify it. It now belongs to the owner of the Robertson miniature. The small portrait of a lady, by John Smart, is similarly without any evidence or associations which can help in attaching a name to it, though it is undoubtedly a work of that painstaking painter.





## The Armourers of Italy

## Part I.

By Charles ffoulkes

IN a former article in this magazine a general survey of the armourers of Europe was given with illustrations of their trade-marks. This might have been sufficient to whet the appetite of those who before had never realised what a high position these craftsmen held during the Middle Ages and Renaissance, but it can hardly be said to have done justice to the individuals and their masterpieces. Without unduly exaggerating the importance of the craft of the armourer, we may justly consider that, of all the applied arts, this alone, in its finest

period, fulfilled all those essential conditions without which no true work of art or craftsmanship can exist. The conditions are these:—Firstly, the work should carry out in the best possible way the object for which it is intended. This is exemplified not only in the strong and beautiful armorial designs, but also in the practical

the armor  
the armor  
the armor  
the armor  
the armor

weapon will slip harmlessly. The second condition is that the work should be convenient for use. In the best period of armour, roughly speaking from 1400 to 1570, this convenience is admirably studied in the easy movements of knee and arm pieces, and in the laminated plates or horizontal strips which compose the defences for the upper arm, hand, and feet. To any one who has made the experiment of wearing a properly constructed suit of armour this fact will be plain; for the weight is so evenly distributed over the body and limbs, and the

articulations of the suit follow the anatomical construction of the wearer so closely, that, in but a short time, the suit of plate becomes a second nature. The third of our conditions is that the work should suggest the material of which it is made, and that only. This rule was often broken at the beginning of the sixteenth century, when it became the fashion to imitate in metal the puffed and slashed suits of



THE ARMOURER OF ITALY. (FROM A DRAWING BY REGINALD GANTONI.)



## The Armourers of Italy

civilian dress. The human face was also represented on helmets, of which many are to be seen both in private and State collections. One helmet in the Tower has steel moustaches fixed to the lip, and the eyes which form the occularia of the helmet present a very grotesque appearance. The fourth condition, which was more often regarded in the breach than in the observance during the late sixteenth century, insists that any decoration or ornament shall be subservient to the foregoing three conditions.

When we remember the ceaseless wars of the Italian States during the fifteenth and sixteenth centuries, and also take note of the fact that the safety of the leader of the army was of paramount importance, we can readily understand the importance of the armourer and of his craft. The chief centre for this trade was Milan, and it may be of some interest to note that our word "milliner" was originally the "Milaner" who, besides supplying armour, was a universal provider of silks, ribbons and laces for feminine wear.

So great was this industry even in the early fifteenth century that we find this town supplying armour for 4,000 cavalry and 2,000 infantry in a few days after the battle of Maclodio, which was fought in 1427.

The State Archives at Milan contain many references to the armourers of the town, of which it will suffice to take those which concern the principal artists whose work remains to us in the national museums of Spain, Vienna, Paris, Turin, and London.

The name of Ferrante Bellino, however, should be noticed, for he is accredited with an invention for polishing steel about the year 1570. It is needless to point out that this had been done long before this date, but the fact that it is mentioned in Morigia's *Historia dell' antichità di Milano* (1592) shows that it must have been a new and remarkable improvement on the old methods.

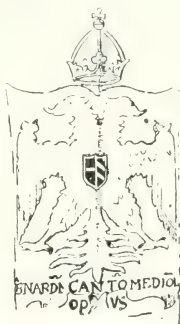
Armourers were sent over with armour made for the Earl of Derby in Milan, when the Earl-Marshal proposed a duel against him in 1398, but Froissart simply states the fact without entering into details. Statues, monuments, and medals are excellent guides for dating a fashion in costume, for they prove that at any rate it was worn before the date of their execution. A reference to the statues of Gattamelata by Verrochio, Coleoni by Donatello, and the

medals of Pisanello, if examined side by side with the armour shown on contemporary German monuments, show that the armourers of Italy at the middle of the fifteenth century were in advance of their German rivals, especially as regards the decoration of armour, which was rarely attempted in Germany at this period.

Few records exist of the Cantoni family, who flourished in the middle of the fifteenth century. Jaccopo is mentioned as "Magister Armorum" in a document dated 1492, and again we find mention of the fact that he was dispatched by Galeaz Maria Sforza in 1478-80 with two cases of arms of all kinds and sixty cuirasses. A brigandine in the Armeria Reale at Madrid bears the signature of Bernadino, his son, on one of the plates, and two suits in the Vienna Armoury are attributed to him by Sig. Gelli and Moretti.

The Merate brothers, Francesco and Gabriello, flourished at the beginning of the sixteenth century. Examples of their work and trademarks are not definitely known; but in a note on No. A. 3 in the *Catalogue of the Madrid Armoury*, Count Valencia suggests that the signature M stamped on this suit may possibly be ascribed to them. The magnificent bard or horse armour in the Tower, known as the "Burgundian bard," bears the same mark. This armour is embossed with the Burgundian badges, the cross ragule, and the flint and steel. It was sent as a present to Henry VIII. by the Emperor Maximilian. The embossing of the bard in no way offends any of the constructional laws. The designs are not raised with a sharp undercut outline, but swell gradually from the flat planes, preserving thus the smooth glancing surface, and by the boldness of their treatment increase the strength and resisting qualities of the armour.

The Merates were employed by Maximilian, the husband of Mary of Burgundy, and worked both at Arbois in Burgundy and in Milan. The Emperor mentions Francesco and his brother as good armourers in a letter sent to Ludovico il Moro dated Worms, 25 April, 1495. In the list of taxpayers in the parish of S. Maria, Beltrade, the church of the Swordsmiths' Gild in Milan, Gabriello da Merate is mentioned under the dates 1524-9 as being liable for 200 ducats as an annual tax. The village of



NO. II.—MARK OF CANTONI ON  
A BRIGANDINE AT MADRID

Merate, from which they took their name, lies about ten miles from Missaglia, which gave its name to another famous family of armours.

This family of Missaglia, or Negroni, although taking their name from the village of Missaglia, seem to have made their home at first in Lodi, or Lilla, near the lake of Como. They migrated to Milan as their business extended, and soon collected a notable number of Italian and foreign princes all anxious to employ these master-craftsmen.

The interesting details concerning the Missaglia horse in the Via degli Spadari, Milan, have been

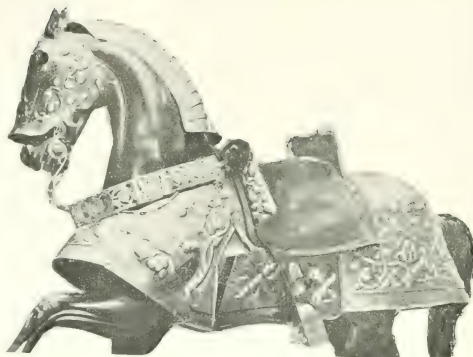


FIG. 111. HORSE ARMOUR. LOWER

NORTH ITALIAN WORK

fully treated in Gelli and Moretti's monograph on this family. The house was pulled down in 1901 to make room for street improvements. On September 15th of that year a farewell festival was held in honour of the statue of the Virgin, which stood at one corner of the building—an object of

great veneration to the artisan population of this quarter of the city. To give credit where it is due, we should mention that it was the late Herr Wendelin Boeheim who first made use of the material connected with this house and its occupants in the Vienna *Jahrbuch des Kunthistorischen Samlungen*, 1889, and

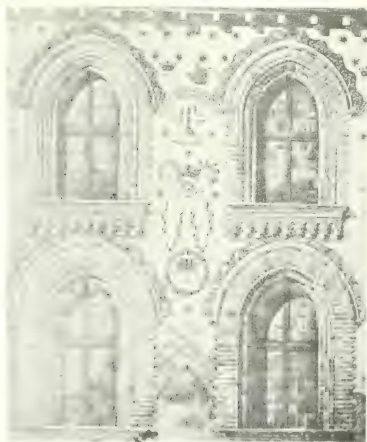


FIG. 112. BUILDING IN THE VIA DEGLI SPADARI, MILAN



FIG. 113. RELIEF WITH THE MISSAGLIA MARK

## The Armourers of Italy



NO. VI.—ARMOUR OF ROBERTO SAXE-PALERMO. VIENNA. BY ANTONIO MISSAGLIA, circa 1480

appear at the top; below these are painted the "Iride" or rainbow badge of Galeazzo Sforza and the Cardinal Ascanio, the broom used as a device by Ludovico il Moro, the dove of Rinaldo di Savoia, and several astrological and astronomical designs. This house was used as the residence of the family, and only the finishing work was done here. The heavy work was carried out at a "molino," or factory, near the Porta Romana, for which the Missaglias paid a quit-rent of one salad, or light helmet, every year to the Duke of Milan. The unfinished armour was brought into the house in the Via degli Spadari by the "Porta d'Inferno," a name which survived till the demolition of the house; and, when we picture to ourselves the gloom of the typical Italian workshop, the ruddy fires, and the clang of hammer on anvil, we realise the suitability of the name. Few complete suits signed by the Missaglia family exist. There are two in the Imperial Museum at Vienna bearing the marks of Antonio and Tomaso, and one of later date by a member of the Missaglia family in the Musée d'Artillerie in Paris. This suit (catalogued G. 7) is finely engraved and gilded in parts. It bears the image of the Virgin with the motto "O Mater Dei memento mori." The decoration in no way impairs the utility of the armour, but simply enriches the surface without interfering

an interesting note on Boenheim's discovery of the house is given in Baron de Cosson's *Arsenals and Armourers of Southern Germany* (*Arch. Journ.* xlviii). The decorations on the house have been restored in the accompanying sketch from the fragments which were discovered previous to its demolition. The monograms of the family, and also of Antonio, one of its principal members,



NO. VII.—MARKS OF ANTONIO AND OTHER MEMBERS OF THE MISSAGLIA FAMILY

with the polished surface. The gorget, according to the catalogue of 1890, does not belong to the suit. A suit in the Royal Armoury at Turin (B. 2) is ascribed to Antonio Missaglia, but bears no mark. The fan-shaped plates at the knee bear some resemblance to those shown on the statue of Gattematata by Donatello.

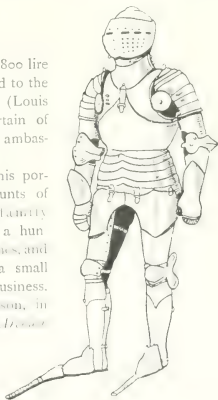
Several salads in the museums and armouries of Europe and England bear the family stamp, one is preserved in the case near the entrance to the Council Chamber of the Tower, and near to this is a "close helmet," bearing the mark of the same family, which forms part of the "Tonlet" suit of Henry VIII. There is also a salad with a similar mark in the Wallace collection.

In 1466 we find mention of the balance of an account being paid to Antonio Missaglia of the sum of 30,568 lire 2 soldi 11 denarii, for armour furnished by his family to the Duke of Milan; and in the year 1465 the sum of 22,400 lire for arms, supplied to the "famigli, camereri galuppi, ragazzi ducali," for the ceremony of the marriage of Madona Ippolita with Alfonso of Calabria, and again for 3,200 lire for arms furnished to Galeazzo Sforza, Duke of Milan, for his journey to France. That this family did not confine their trade to Italy alone is proved

by the entry of 8,800 lire for arms promised to the King of France (Louis XI.), and to certain of his knights and ambassadors.

The total of this portion of the accounts of the Missaglia family comes to nearly a hundred thousand francs, and only represents a small portion of their business.

Baron de Cosson, in the number of the *Archæological Journal* above referred to, suggests that the magnificent monument of Richard Beauchamp, Earl of



NO. VIII.—ARMOUR OF FRIEDRICH DES SECKELHEBEN. VIENNA. BY TOMASO MISSAGLIA, circa 1480

Warwick, was modelled from a suit made by one of the Missaglia. He points out that the Earl is known to have been in Italy and to have taken part in a tournament at Verona in 1408 when Petraiolo Missaglia was court armourer to the Duke of Milan. A comparison of the Warwick effigy with the two drawings of the suits at Vienna will show that this theory is not put forward without good grounds. In addition to this, the fact of the strong resemblance between the armour shown on the effigy and on the S. George of Mantegna makes it practically certain that at any rate it was of North Italian make. Mantegna was born in 1431, the Earl of Warwick died in 1459, and his effigy was put up in 1454, so that it seems clear that the picture must have been painted from a suit which was made during the last years of the Earl of Warwick's life and kept possibly as a standard property by the artist as an example of perfect craftsmanship. At any rate, the similarity seems worthy of notice.

Two suits made by Antonio Missaglia for Francesco Sforza were made in 1500 and 1501, and are now in the collection of the British Museum. They are of the same type as the Warwick armour, and are of the same quality.

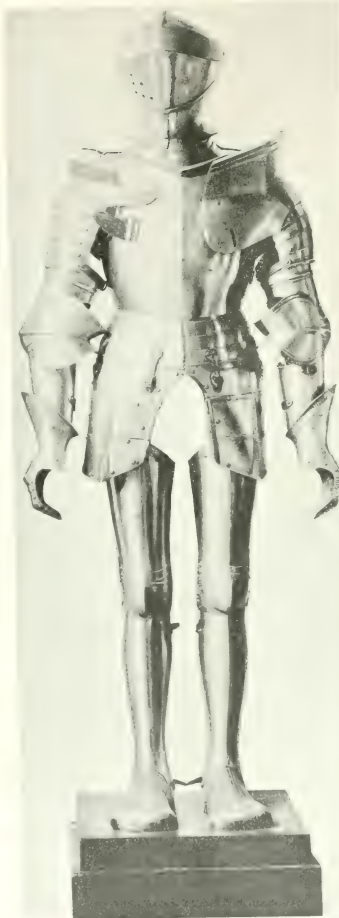


FIG. 15. DRAWING BY ONE OF THE MISSAGLIA FAMILY OF A SUIT OF ARMOUR MADE IN THE SIXTEENTH CENTURY.

(Brit. Mus., Cot. MS., Julius E. IV., fol. 212b).

In the year 1565 the Missaglia family petitioned that the condemnation of Gio Antonio, one of their number, for homicide, should be rescinded. A fine of 50 scudi, or three strokes of the whip before the inquisitor, was the sentence passed on him, and the family offered 12 scudi or one stroke of the whip. This mitigation of the punishment was refused, and they were forced to pay the whole sum. In 1573 the State Archives of Milan record the name of Count Antonio Missaglia. Whether the homicide and the Count are the same as the famous armourer we have no definite knowledge, but the various records quoted, when compared with those of that lawless master-craftsman, Benvenuto Cellini, suggest that not only honour but also indulgence were granted to men whose services were of so much use to the State.

The Negrolis were an offshoot of the Missaglias, and seem to have altered the original spelling of the family name of Negroni, for we find them recorded under both spellings. Vassari writes of Philip Negrolis that his work, especially in respect of decorating armour, was so well known that it

needed no detail of description. The armor shown in the photograph is of the same type as the Warwick armour, and is of the same quality.



LOUISE MARIE ADELAÏDE DE BOURBON, DUCHESSE D'ORLÉANS

BY MADAME VIGÉE LE BRUN

*At Versailles*





# Pottery and Porcelain

## Pratt Ware

By G. Woolliscroft Rhead

CERTAIN jugs of slightly cream-tinted earthenware, glazed with a bluish glaze, bearing modelled ornamentation of subjects connected with the sea, and coloured under-glaze, have for some time past been known to collectors under the more or less vague term of "Pratt" jugs. The examples are almost invariably unmarked; and up to the present no sufficiently definite information as to their authorship has been forthcoming. As a consequence, pieces appearing at intervals in the different sale rooms command comparatively low prices. As a matter of fact, this potter is not nearly appreciated as much as he deserves to be, inasmuch as he may be said to be the one Staffordshire potter whose work bears any affinity to that of the great Italian Maiolicists, in so far that the modelling is vigorous and full of character, and the colour palette the same restricted one of the Italians, viz., a cobalt blue, a green of fine quality, a rich orange, and brown.

It must here be remarked that these pieces suffer in reproduction by photography: the work, although based upon form and relief, is conceived from the colour standpoint, the colouring, therefore, in translation, often appears ruder and coarser than it really is upon the ware, the colour value being necessarily lost or somewhat distorted.

A rare marked example in the possession of Mr. A. E. Clarke, of Wisbech (from whose collection all the

accompanying illustrations are taken, with the exception of the ornamented teapoy and the examples from South Kensington), is impressed upon the bottom with the word "PRATT" in capitals. It enables us to identify with tolerable certainty the various classes of this interesting ware, which may be placed under five different heads, viz.: (1) Subjects connected with the sea, of which a typical example is the marked one above referred to, the subject being *The Farewell* and *The Return*. On the one side is a sailor bidding adieu to his sweetheart in a field; his ship in the distance; and on the other he is coming ashore and hastening to meet her. This same subject appears also on other jugs in various collections (unmarked), with varying borders and accessories. Other pieces of this class are the "Nelson and Berry" jug, with busts of the two naval heroes, their ships between. This and other pieces have been imitated by less important potters, the modelling coarser, and the colouring ruder than the originals,—an example is extant with Captain Hardy substituted for Captain Berry; the Duncan jug, with portrait of Admiral Duncan, who defeated the Dutch Admiral De Winter off Camperdown in 1797; the Jervis jug, with bust of a naval officer, in-

scribed "Lord Jarvis"; the Wellington and Hill jug; and the Duke of York jug, with group on reverse side of "Hercules slaying the Hydra".

(2) Pastoral subjects, as the fine Pratt dish



SAILOR AND SWEETHEART JUG. BACK AND FRONT MARKED "PRATT"



MUG WITH PAINTED LANDSCAPE



PLATE OF "DEER" DESIGN  
VICTORIA AND ALBERT MUSEUM



"FLOWER" TEAPOY

with the "South Kensington" collection, which is altogether one of the most charming examples of the art of this interesting pottery. On either side of a growing vine appear a shepherd with crook and spotted dog, and a girl gathering fruit, the sentimental interest being imparted by a winged figure of Cupid in a neighbouring tree, accompanied by a dove. The subject is repeated on the opposite side with, on the one side a sun, and on the other the moon, with seven stars, the centre or "field" of the piece being occupied by sheep and lambs, and shepherds' crooks. The handles are formed of a vine branch throwing off leaves and fruit. The piece is Arcadian in its naive simplicity: the colours employed are the four colours characteristic of Pratt's work. Another example of this class

is the characteristic little jug in the Bethnal Green Museum, on the one side of which is a farmer pursuing a fox running away with a goose, and on the reverse the farmer's wife is letting loose the dogs.

(3) Caricatures of the extravagant head-dresses of the period of 1775 and later. These usually appear on small flasks, teapots, etc., and are also in relief coloured. The two teapots illustrated are examples.

(4) Purely ornamental pieces, painted on the flat surface of the ware, as the little teapot and flower holder illustrated, the character of the ornament somewhat resembling Rouen ware. It will be noticed that precisely similar sprig ornamentation appears on the side of the teapot with the two grotesque figures. This also occurs on teapots bearing subjects in relief.



TEAPOY WITH "FLOWER" DESIGN



TEAPOY WITH "FLOWER" DESIGN  
VICTORIA AND ALBERT MUSEUM



TEAPOY WITH CARICATURE  
HEAD-DESS



FLOWER HOLDER WITH PAINTED ORNAMENT



FRUIT DISH VICTORIA AND ALBERT MUSEUM

(5) Figures, of which Pratt made a number, and which, although unmarked, may be readily identified from the similarity in the character of the modelling to well-authenticated examples, and from the peculiar quality of their colouring, as Pratt may be said to be the only potter of that period who remained uninfluenced by Wedgwood's methods, and adhered consistently to the under-glaze method of colouring. Examples of these are—the group of "umbrella courtship" (No. 1643 in the Willett collection at Brighton), in which the same sprigged ornament is seen on the dress of the girl; the jug in form of a sailor seated on a chest, No. 297 in the same collection.

In the Mayer Museum at Liverpool is a teapot with the usual raised ornamentation, and with panels of painted land-cape executed in the free manner of

the old Delft. Two examples are given, which, although rude in execution, possess that fine perception of style characteristic of this potter.

Pratt was imitated at Herculanum, Newcastle and Sunderland, hence the mistake collectors have made in assigning genuine Pratt specimens to these places: in every instance these imitations were poorer in character. Several pieces made at Herculanum occur in the Liverpool Museum.

Other pieces which may be identified with this potter are the "Wellington" jug, with equestrian portrait of the great Duke, and a military trophy on the reverse side (collection of Mr. Frank Freeth); the "Miser and Spendthrift" jug, the spendthrift hugging a bottle, and the miser clutching a bag of gold; the "Parson and Clerk" jug, the parson standing with long pipe in his hand, the clerk seated



"PEACOCK" JUG



NEELSON AND CLERK JUG VICTORIA AND ALBERT MUSEUM



MUSE OF DUK OF YORK. HERCULES  
SLAYING THE HYDRA



TEA-POT WITH FIGURE KNEELING AT AN URN



TEA-POT. "LOVE AND LIVE I LAPPY"



BOTTLE. "LOVE AND LIVE I LAPPY"



TEA-POT WITH PAINTED LANDSCAPE





JUG WITH MEDALLION OF MAN COUNTING MONEY



JUG "SPORTIVE INNOCENCE" AND MISCHIEVOUS SPIRIT

smoking, on the reverse side a drunken peasant at a table holding a mug in his hand; the "Sportsman" jug, with figures of three sportsmen with guns, dog, and hares; the "Debtor and Creditor" jug, with medallions of debtor on the one side and creditor on the reverse. A leading characteristic of these "Pratt" jugs is the zig-zag or pointed borders top and bottom, the plain zig-zags being often alternated or entirely replaced by acanthus leaf decoration. This occurs in its various forms on a number of specimens.

To the Pratts must be attributed many of the mugs, jugs, etc., formed of the heads of smiling satyrs garlanded with the vine, as also some "Toby" jugs in the Willett and other collections, in which the colour combination and quality are particularly happy.

These potters also employed transfer printing. In the Victoria and Albert Museum is a pint flask with a beautifully modelled figure of Nelson in relief, coloured, on an ornamental ground of blue transfer, marked D. R. at the bottom in blue (illustrated).

Of the history and personality of the Pratts very

little is known—scarcely anything can be gleaned from the pages of either Shaw, Jewitt, or Chaffers. Felix Pratt married one of the three daughters of Thomas Heath, who was potting at Lane Delf in 1710; the two other daughters married the potters Palmer and Neale, who so freely pirated Wedgwood's productions in the latter part of the eighteenth century. Pratt's manufactory was built on the site of Thomas Heath's pottery at Lane Delf (now Middle Fenton).

In an interview recently accorded to the writer by the present representatives of the Pratt family at Fenton, the following information was forthcoming:—That the Pratt family have no records of their predecessors beyond the grandfather of the present Messrs. Pratt, born 1780 and died 1860, consequently too late to be the author of the pieces under consideration, which, roughly speaking, cover the period between 1775 and 1810; and that he considered himself a better potter than was Josiah Wedgwood. That there have been six generations of Pratts potters. That all the members of the Pratt family have been excellent colour-makers.



TWO SPORTSMAN JUGS

this, doubtless, accounting for the fine quality of colour we find on Pratt ware. Further, the Messrs. Pratt corroborated the information given above with respect to Felix Pratt and Thomas Heath.

The factory is still in existence, and at present in the occupation of the Rubian Art Pottery Co.

The successors of Felix Pratt have continued the production of pottery to the present day. They



MEDALLION PORTRAIT

The name of *William* Pratt appears in the list given by Chaffers from a map in the *Staffordshire Pottery Directory*, Hanley, 1802, as potting at Lane Delf. This, however, is another branch of the family.

initiated amongst other things a system of transfer printing in several colours (under-glaze), for which they were awarded a medal at the Exhibition of 1851, and which is still produced.

PRATT  
D'R



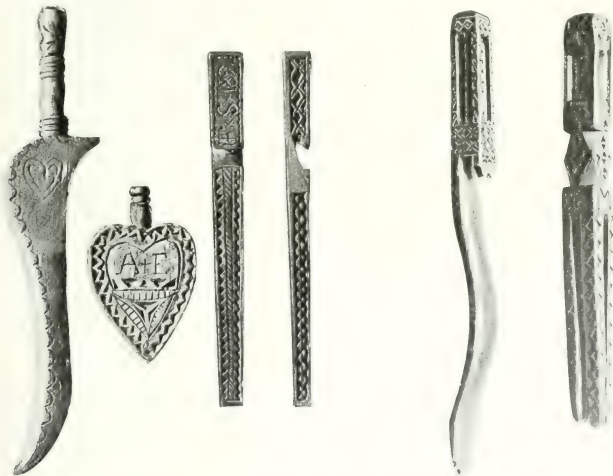
## Some Knitting Implements of Cumberland and Westmorland By J. C. Varty-Smith

To those living in the Midlands and the South of England the subject of this paper will no doubt be puzzling, and the accompanying illustrations may at a first glance be taken for instruments of warfare used by some savage tribes. They are, however, innocent and useful instruments of industry, which

were among the belongings of our grandmothers and their fore-elders of the eighteenth century.

The use of knitting sheaths or sticks, once very common in the Border counties of England and Scotland, is now almost a thing of the past.

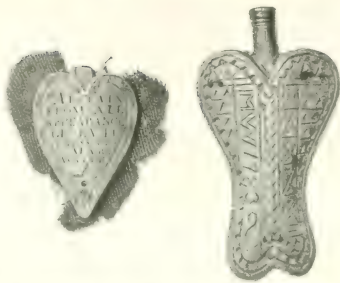
The art of knitting cannot be called old in



comparison with other textile industries. No mention is made of it before the fifteenth century. An Act of Parliament (Henry VII., 1488) speaks of knitted woollen caps. And again in another Act of Edward VI. (1553), "knitte peticotes, knitte gloves, knitte sleeves, and knitte hose" are enumerated.

These articles must have been costly luxuries. History relates how Mrs. Montague, Queen Elizabeth's silk woman, presented Her Majesty with a pair of black silk stockings, "and henceforth she never wore cloth any more."

Stockings, evidently much prized articles, are also mentioned as forming part of the wardrobe of



Edward IV. Henry VIII. also wore Spanish silk stockings on rare occasions. On the authority of Stow we find that the Earl of Pembroke was the first nobleman to appear in knitted stockings.

The art of knitting must have been becoming more general in Shakespeare's time, for mention is made of it in some of his plays, and as if it were no rare accomplishment. For instance, in the "Two Gentlemen of Verona," knitting is given as one of the qualifications of Silvia, the beloved of Valentine.

The Scotch claim the invention of knitting, but by some authorities to Spain is the honour due. The Scotch base their claim on account of St. Fiacre, the son of a Scotch king, being chosen the patron saint









Fig. 1. A collection of French stocking-knitters in Paris about the year 1527. There is a tradition in the Shetland Isles that some rescued sailors from the Spanish Armada taught the inhabitants the art.

Fig. 2. A collection of French stocking-knitters in Paris about the year 1527. There is a tradition in the Shetland Isles that some rescued sailors from the Spanish Armada taught the inhabitants the art.

of a guild of French stocking-knitters in Paris about the year 1527. There is a tradition in the Shetland Isles that some rescued sailors from the Spanish Armada taught the inhabitants the art.

Whether knitting sheaths and sticks were used by the very early workers it is difficult to say. The writer has been unable to find any printed references of their use, while oral traditions date them not earlier than the beginning of the eighteenth century.

They were used extensively by the Scotch and Border knitters, and that many specimens are to be found in the Border counties of Westmorland and Durham is matter for little surprise when the almost countless number of stockings who have been limited for sale in those parts during the end of the eighteenth century is taken into consideration.

During the same period the use of the stick was common in the North of England. On the authority of Nicholson and Robinson, writing in the early part of the century, the stick was used by the Border knitters, and was used by the Scotch knitters. The stick was used by the Scotch knitters, and was used by the Scotch knitters. The stick was used by the Scotch knitters, and was used by the Scotch knitters.

occurrence during the winter months for friends in the dales to meet together at the house of a neighbour and have a knitting "go forth," as it was termed, the workers sitting round a log fire knitting, while someone read aloud or told a story.

Henry Brougham, delivering his election address in Ravenstonedale about the year 1820, prior to his elevation to the position of Lord Chancellor, noticed that nearly all the women and young girls kept busily plying their needles while listening to his discourse. He humorously remarked at the time that he thought the name of the place should be changed to Knittingdale.

Knitting sheaths and sticks have a hole at one end in which to place one of the needles when knitting. The sheath was kept in position on the right side of the user by being slipped into the waistband, or passed between the apron string. In the most modern of these contrivances a goose quill or metal tube was inserted between pieces of cloth or flannel, and this was pinned to the dress in the same position as the larger sheaths.

Border knitting has so much sentiment attached to it as the old-time knitting sticks of our fore-elders. There was nothing but the work of the village youths as

## *Some Knitting Implements of Cumberland and Westmorland*

presents to their sweethearts. The decoration chiefly takes the form of chip-carving, all done by the pocket-knife. The metal sheaths were no doubt made in the evening at the village forge.

Sheaths usually show the initials of both giver and receiver, sometimes accompanied by date, 1722 being the earliest known to the writer. Besides being carved, a few may be seen inlaid with ivory, metal, or mother-of-pearl. They take many forms, as will be seen by the illustrations.

The ball of yarn or "clue" was in some instances placed on a metal hook on the right side of the knitter, the ball being re-arranged on the holder from time to time as the wool was worked off. The point of the hook in one will be seen to be bent back, in order to prevent the ball from coming off too readily. These "clue holders" were made in various shapes and sizes of brass and iron; they are now scarce and rarely to be met with.

Another old-time device was a wooden pin on which the yarn was wound, called a "broach," pointed at one end and broad and flat at the other, which was inserted inside the shoe of the knitter.

In Dong., Virgil 273, 18, we have the term "broach" used: "Hir womanly handis nowthir rok of tre ne spyndis vsit nor *brochis* of Minerva Quhilk in the craft of claith making dois serve."

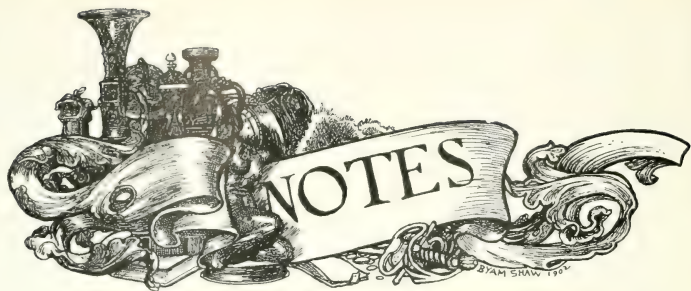
As a foundation for the ball of yarn another idea

was followed. The windpipe of a goose was taken and made into the form of a ring, the hollow ends slipped into one another, but before doing so a few dry peas were inserted, the whole when dry forming a rattle; on this the yarn was wound. If the ball was lost, its whereabouts was then made known by the rattling of the peas, as knitting was generally resorted to in the evening, when feeble rushlights and home-made dip candles were in vogue.

The scimitar-shaped sheaths were without doubt the earliest forms used; these were followed by the straight, fancy and spindle form, concluding with the smaller heart-shaped varieties, the latter being fastened upon cloth with edges broad enough to pin to the dress. Metal tubes and goose quills placed between red flannel are the most modern, and may sometimes be seen in use at the present time.

These North Country knitting sheaths may be classed with the carved Welsh "love spoons" of the eighteenth and early nineteenth century. These spoons have broad, elaborately chip-carved handles, ornamented as a rule with hearts and similar symbols. Some of the more prized ones have double bowls issuing from one broad handle, no doubt typical of unity of heart between the giver and receiver, and signifying "we two are one." A representative collection of these spoons may be seen in Cardiff Museum.





THE trustees of the National Gallery have acquired from Messrs. Ernest Brown & Phillips the well-known painting *April Love*, by Arthur Hughes.

This work was painted in 1856, and is one of the most notable examples of the pre-Raphaelite movement. It has been for many years in the possession of Mr. Henry Beckington, of Wilmslow, and has recently been on exhibition at the Leicester Galleries, Leicester Square.

On *April Love* Ruskin wrote: "Exquisite in every way; lovely in colour; most subtle in the quivering expression of the lips, and the sweetness of the tender face, taken like a leaf by wind upon its bow, and breathing back its perfume." The picture will shortly be placed in the National Gallery of British Art.

THE STONE AGE, from a collection of prehistoric antiquities, is now on exhibition at the British Museum.

A Charles II. in the robes of King of Scotland, by Sir Peter Paul Rubens, 1651, from the collection of the Earl of Arundel, is now on exhibition at the British Museum. It is a fine example of the artist's skill in depicting the king's features.

is a comprehensive one. Not the least interesting to the collector is the series of Delft plates and dishes made at Lambeth, and bearing the effigies of Charles I., Charles II., and James II. upon them. Although portraits of Charles I. appear in this series of dishes (usually about 13 inches in diameter), they are not contemporary, and were probably not made at Lambeth until after 1679, and they were evidently made in pious memory of "King Charles the Martyr."

These and the crude "blue dash" chargers or dishes with the blue dashes clumsily applied around the edge, and sometimes, be it said, in brown instead of blue, often have dates and initials. The trees and foliage, if any, are usually done with a sponge hastily applied.

The dish here illustrated represents Charles II. at full length in his regal robes, wearing a crown, and carrying the orb and sceptre. The portraiture is of the crudest, and hardly rises above the king on a pack of cards. In point of evolution these royal portraits succeeded the caricatures of Tott in his dishes of slipware. But to the collector they are of exceeding interest, as they mark a very defined period in English earthenware. They follow the drug-pot and the dated sack-bottle, and although Delft was made



A Delft Plate, representing Charles II. in the robes of King of Scotland, by Sir Peter Paul Rubens, 1651, from the collection of the Earl of Arundel.

in England, at Bristol and elsewhere, up to the middle of the reign of George III., these dishes with royal portraits lie between 1670 and the opening years of the reign of George I., that is to say, roughly, a little over a quarter of a century.—A. H.

THIS box, set with brilliants and a portrait of Napoleon, was given by the Emperor Napoleon of France to the Hon. Anne Seymour Damer as a "souvenir"—the word

he used in consequence of her having presented him with a bust of Mr. Fox executed in marble by herself. The bust had been promised at the "Peace of Amiens," was finished 1812 and sent to France, where it remained, but was not presented till May 1st, 1815, when, by command of the Emperor, Anne Seymour Damer had an audience for that purpose at the Palais Elysée, where the Emperor then resided.

It was bequeathed to the British Museum by Mrs. Damer in 1828.

*The Holy Family*, by Van Dyck, which we reproduce as our frontispiece, is one of seven works by Rubens's illustrious pupil in the Rodolphe Kann Collection. As regards forms and types, it recalls Rubens, but the luminous tone of the brilliant colour is derived from Titian, before whose works the young master's artistic sense had taken on still greater refinement. The little naked figure of the Infant Jesus on his mother's lap, his fresh and exuberant life restrained for a moment by the gentle bonds of sleep, is a delicious creation. The Virgin, in a dark blue



CHARLES II. JAMFETH DELFT PLATE

gown and cherry-coloured mantle, has a grace of expression and a beauty of movement which suggest Murillo, under whose name, indeed, the picture was for some time known in the market. The St. Joseph, who gazes heavenward with deep emotion, betrays the study of Tintoretto in his disordered white beard, his brownish carnations, and his brilliant yellow mantle. The canvas measures 39 inches by 36 inches.

The portrait of *Louise Marie Adélaïde de Bourbon, Duchesse d'Orléans*, which we reproduce in colours, ranks high amongst the many fine portraits executed by Madame Vigée Le Brun, the intimate friend of Marie Antoinette, whom she painted no fewer than twenty-five times. The daughter of a portrait painter, Madame Le Brun was born in Paris in 1755. Quite early in life she displayed evidence of artistic talent, and receiving lessons from Davesne and Briard, her reputation was established before she had reached her twenty-

fifth year. Many distinguished personages were subjects for her brush, amongst them being members of the French Royal Family, Madame de Staël, Madame Catalani, La Bruyère, and Abbe Fleury.

The plate on the cover of the present number is a reproduction of Henry Morland's well-known work, *The Laundry Maid*, in the National Gallery.

The special plate of *Mrs. Hoare and Child*, by Sir Joshua Reynolds, presented loose with this number, is well known to all visitors to the Wallace Collection. It was painted in 1769, the year in which Reynolds was elected a member of the Dilettante Society, and is a singularly happy example of Sir Joshua's skill in depicting that most charming of all subjects, a mother and her child.



SNUFF-BOX PRESENTED TO THE HON. MRS. DAMER BY THE EMPEROR NAPOLEON. PHOTO. RESNÉE

In his recent addition to the pewter collector's increasing library Mr. Christopher Markham addresses

**Pewter Marks and Old Pewter Ware**  
By  
**Christopher A. Markham,**  
F.S.A.  
(Reeves and Turner,  
London 21s.)

himself mainly to the consideration of the somewhat complex subject of Pewter Marks, and while covering much ground previously traversed by Mr. Charles Welch in his *History of the Pewterers' Company* and by Mr. Massé in his *Pewter Plate*,

not only presents familiar information in other and more convenient form, but, as the result of considerable research, provides the pewter-lover with fresh and interesting matter, throwing additional light on certain points, which unfortunately must ever remain to a large extent obscure.

The small number of dated touches recorded, the absence of any work-date-stamp on pewter analogous to that on silver, and the casual manner in which the recording of marks was conducted, must always render it difficult to do more than approximate the date of the majority of old pewter articles.

The numerous marks, and well-founded suggestions as to the century of makers, in whose touches initials only identify them, the author also groups, in his treatment of the London, Nottingham, and Birmingham, so great similarity to the collector in these marks.

One section on "country" is very brief but contains a list of the "country" marks. It is interesting to note the various legends, the names of the makers, and the names of the places.

The latter section is devoted to a study of country marks. Mr. Markham, apparently, knows nothing of

cleaning; but we think a comparison between many well-tended private collections and the uncleaned specimens in certain museums will suggest that the discreet cleaner is probably wise in his generation, and incidentally earning the gratitude of future ones.

In the chapters devoted to the enumeration of the various articles for domestic and ecclesiastical use produced by the pewterer the author confines himself within narrow limits, touching briefly on the various articles in illustrated notes.

The selection of objects requisitioned for illustrating this section of the book has not invariably been happy, and the photographs of Britannia metal College "Pots" used in connection with the brief notes on tankards might, with advantage, have given place to others of such fine representative pewter tankards as are included in many well-known collections, notably in one famous series in Worcestershire, to which the author has apparently had access.

Britannia metal is admittedly akin to hard pewter, but the excellent productions of Dixon, of Sheffield,

in that metal are not regarded seriously by seekers after old pewter.

The illustrations from photographs and drawings are numerous, and often interesting, but we are inclined to think the appearance of the book would not have suffered from a fuller reliance on the camera.

Apart from the drawbacks referred to, Mr. Markham is to be congratulated on placing at the disposal of collectors a volume which must command the attention of those interested in the study of ancient pewter, or acquainted with the works of such an illustrious authority on kindred subjects. WALLER COMPANY.



STEVEN, BACK. EIGHTEENTH CENTURY.



THE English edition recently issued of Mr. Frank Weitenkamp's *How to Appreciate Prints* makes a welcome addition to the collector's bookshelf. It is a volume which, written with a singleness of purpose, is well calculated to serve others. The author endeavours, by enlisting the reader's interest in and sympathy with various artists' aims and their

methods of work, to kindle within him a desire to possess the fruits of their labours. But in so doing he contrives to impart a good deal of technical information which many who pursue this fascinating hobby have not acquired. Practically the whole range of collecting has lately been traversed by popular hand-books which yield the amateur collector all the knowledge necessary, next to practical experience, to enable him to follow one or other of the branches treated. These manuals, however, admirable as they are, premise a certain knowledge of the subject on the part of those to whom they appeal, and an inborn desire to make that subject their own. The title of the volume under review is a sufficient indication that its author had no preconceived notion of this kind, but that he appreciated the intricacy and the initial difficulties of a subject, the name of which often suggests to the lay mind a mere mechanical process in which an artist's individuality has no place whatever. But it remains a work which every collector should find helpful. The various processes of etching, dry-point, line engraving, mezzotint, stipple, colour-printing and lithography, are all explained with graphic completeness, to which numerous illustrations in half-tone of typical examples lend their aid.

Not the least noteworthy feature of the book is, that it does not attempt to regard the work of producing "pictures in print" as an art that existed only in the past, but instead, it contains a careful survey of the whole sphere of engraving, displaying the same sympathy with the workers in lithography and the modern photo-mechanical process, as with the early artists in woodcut and etching. It is, too, of great practical advantage to the student that each chapter deals with one subject only, and is quite complete in itself, so that it may be read, if desired, independently of the rest of the volume.

Having told the reader everything about the various methods of technique necessary to secure his appreciation, Mr. Weitenkamp proceeds to give some useful hints about collecting, hints that apply more particularly to the art-loving amateur who is desirous of building up a collection from an artistic standpoint, rather than to one whose main idea is to secure a good financial asset. However, as he states, "If the two coincide, all the better." The chapter on "The Making of Prints" will undoubtedly be found most useful by the amateur, who too often is bewildered in the matter of "States." The information given here should make it comparatively easy for anyone to judge a print intelligently. Finally, the book has a well-tabulated index for reference.

E. S. S.

WHEREAS there exists an understanding and a love of scientific work, of the throwing in of hypothesis among accumulated data—and the resultant vision of these data interpreted and related, intelligible parts of the developing picture of life. Mr. Bayley's book on *Medieval Paper Marks* will find welcome.

Whilst several writers have thrown passing glances at the available facts, and have hunted at a possible harvest of enlightenment, there has been, until this present work, no book on the subject of the water-marks in paper excepting Monsieur Charles Briquet's monumental dictionary, *Les Filigranes*, appearing in Paris two years ago, comprising over ten thousand facsimiles sorted and classified, incidentally accompanied by a repudiation of any idea of coherence in these signs.

It has been left to Mr. Bayley to complete the process of investigation, to look at this mass of material in the light of a suspicion, to use his scientific imagination upon it, to carry back the abstracted facts to their setting, to trace their origin, patiently to study the milieu of their development, and to see them at last no longer arbitrary and meaningless, but real and living, playing their coherent part.

And in this pleasant, leisurely volume, with its attendant troop of charming illustrations, he takes us to look with him at the setting whence these signs emerged—back to the heart of the Middle Ages, on joyous enamel of trial, whether the picture, already so rich, will accept his proffered embellishment—back to mediaeval Provence standing in sharp relief, with its ominous precocity, against the dark background of the rest of Europe, a radiant country, home of troubadours, of lovers of art and literature, cherisher of legend and romance, and salient bulwark of heresy, attracting the persecuted from all quarters to bring their intelligence and industry in various enrichment of its fair burgeoning.

Down amidst its surging life, in amongst the craftsmen of the little towns and villages, our guide cries a halt and bids us watch the lives and thoughts of the strong ones into whose hands the skilled labour of Provence fell and flourished, the Albigensian heretics who watched over the cradle of European paper-making, little colonies of craftsmen living round their mills soberly in the fear of God, perpetually at warfare with the official custodians of Christianity. It is largely upon the opinions and the lives of these men and their relation to the troubadours, the Nonconformist press of the day with their unorthodox Grail legends, their mystic romances and songs, that the evidence for Mr. Bayley's belief in the deliberate and connected significance of paper-marks rests—upon that and upon the internal support from the fact of the gradual modification and embellishment by the Albigensian craftsmen of the Grail and Romanic evidences which figure so frequently in water-marks, modifications and embellishments not merely of the design, but of the idea, sufficient to prove that the makers were conscious of the



underlying symbolism as a persistent force remaining unbroken, moreover growing and expanding after the descent of the Papal Crusade on the Provençal heretics in 1209, when the whole land was silenced by the sword, and the scattered Albigensian refugees spread over Europe like a leaven, appearing under the guise of the Brethren of the Common Life, Hussites, Lollards, Brethren of the Free Spirit, Homines Intelligentie, Franciscans, founded by the ex-troubadour St. Francis of Assisi, French, Italian, and Waldensians. "So honey-combed," insists our author, "was Europe by these heretics, that it was said a Waldensian fleeing from Antwerp to Rome could sleep every night at the house of a fellow-believer."

Through eleven after chapters where we may watch the growth of paper-making and printing, a bright under world of fire, and thought, and life, waging an inner and sturdy warfare for the disenthralment of thought, Mr. Bayley marshals his evidence, and seems to us at least, his picture complete, his question on his lips, to have pointed forward to the time when these things changed, and the light of common sense and the human voice had

been extinguished, and the world had become a vast, dark, and silent room for the blind.

"The darkness and silence were earthly, the light of the human voice was spread over the face of the world."



PORTRAIT OF A BOY. ATTRIBUTED TO JUAN RIZI  
MR. FREDERICK COOK'S COLLECTION

black with a predetermined end, and by his necessarily resulting bewilderment over the fact that the official Church held her own.

The three chapters on the Invention of Printing, Printers' Devices, and the Transference of Wood Blocks, are perhaps the most richly suggestive.—D. M. RICHARDSON.

WHEN Rubens was sent by the Duke of Mantua to the Court of Philip III. of Spain, in 1628, he copied many of the masterpieces in that King's collection at Madrid. The Duke wished him to be assisted in this work by Spanish painters, but Rubens wrote: "I do not speak of the desire of seeing, but on account of the desire of St. Philip, who wishes that in a moment many pictures should be painted by the hands of Spanish painters. I will follow

the Duke's wish, and I will follow the Duke's wish."

his advice, but I do not approve it, considering the short time we have at our disposal, and the incredible inadequacy and idleness of these painters and of their manner (from which may God preserve me from any resemblance!) so absolutely different to mine."

Rubens returned to Madrid a quarter of a century

later, but then Velazquez was in his prime, and the foundation had been laid for what is now known as "The School of Madrid." Before the days of Velazquez there had been many painters in Madrid, but they were of little importance, and lacked the link of style to connect them as members of a School. This link was supplied by the powerful art of Velazquez, which determined for two generations the realistic direction of the art of Madrid. Indeed, the School of Madrid is mainly composed of Velazquez's pupils, and followers, chief of whom was his son-in-law, Mazo. The world-wide fame of Velazquez, and the eagerness of collectors to secure examples of his art, unfortunately led to the attribution to the master of many works by his followers, and as far back as in the days of Cean Bermudez, heads and figures were cut out of pictures by Antonio Puga, one of Velazquez's imitators, to be shipped to Madrid and sold as originals by the master. Only in recent years have serious attempts been made to ascertain the authorship of many doubtful works, and to separate the paintings of Velazquez from those of his gifted pupil, del Mazo. Señor de Beruete y Moret devotes only a short chapter to the art of Velazquez, of which little remains to be said after the exhaustive study devoted to the master's art by the author's father; but Beruete y Moret's analysis of the work produced by the other painters of the School of Madrid is a valuable and indispensable supplement to Beruete's *Velazquez*.

Basing his investigation upon the *Family of Mazo* (formerly attributed to Velazquez) at the Vienna Gallery, and on a few authentic signed works by the most able of the master's followers, the author succeeded in convincing us that Mazo is responsible for many a picture that still passes under the more illustrious name, such as the *Admiral Pío de Pareja* at the National Gallery, and the two versions of *Don Rodrigo Calderón* in the Riding School in the Wallace Collection and in the Duke of Westminster's Collection. The personality of Mazo emerges as that of a master second only to Velazquez himself, although even his greatest achievements show certain traces of weakness which are never found in the work of the head of the School.

The same thorough method of research is applied to the work of Velazquez's talented mulatto slave, Juan de Pareja, to the brothers Rúa, to Pereda, Carrero, Cerezo, Claudio Coello, and scores of more or less gifted painters of the second and third rank, whose very names have been almost forgotten, and whose fame has been obscured by the towering genius of Velazquez. To Juan Rúa the author attributes an interesting portrait of a boy in Sir Frederic



PORTRAIT OF DON TIBURCIO DE PEDEN BY JUAN RÚA  
 FROM "THE SCHOOL OF MADRID"  
 BY A. DE BERUETE Y MORET (Duckworth and Co.)

Cook's Collection, which has long been a puzzle to students.

Thus, the development, or rather decline, of the School is traced to the dying days of the seventeenth century, when Luca Giordano's showy and overelaborate decorative skill gained the day, and Spanish art lost its national character and seriousness in the imitation of the imported decadent Italian manner. It is surprising that the author, in spite of Señor Cossío's recently published discovery, still gives the wrong date of El Greco's birth.

THE Church of St. James, Avebury, North Wilts, is famous for its remains of Saxon and Norman architecture. When the writer was conducting archaeological excavations at the great stone circle of Avebury last spring, he secured a good photograph of the west side of the font, of which the accompanying illustration is a representation.

This tub font (probably intended for immersion) is Saxon in character, with Norman ornamentation of the first quarter of the twelfth century. By some the bowl is regarded as Saxon of about A.D. 900, the carving being added later. It is circular in plan, with an external diameter at top of 30½ in.; internal diameter, 25 in. It stands 41 in. high above the floor, of which the plinth measures 5 in. thick, and the pedestal with chamfered edge, on which the font stands, 7 in. The font is lead lined, the maximum internal depth of the bowl being 16½ in.

The figure of a bishop, facing the west end of the church, is said to have a mitre, now almost completely obliterated; a stape now occupies the position of the nose, and, no doubt, the chain for the plug of the tent was fixed here, and has perished likewise with the bishop's features for several centuries. He holds a book to his heart with his left hand, and a crosier in his right hand, with which he is striking the head of a dragon or serpent, which in its turn is forcing his heel down on its nose. Above, a victim, ready to devour the dragon, is seen to rise. There is also a dog, on one of the figures, off seat, but this is a misapprehension, and the figure is a victim, intended to slay the persecutor. The dragon's tail is some, wounded, and the victim slowly advances the proper path to the rising walls of the front. The representation of the above four elements in an interesting attitude of attacking, attacking the dragon, struggling, then succumb with various reasons, which is typical of the world, and how to overcome the world, flesh,

Sculthorpe (Norfolk), Alphington (Devon), Corfe and West Camel (Somerset), etc.

The symbolism of the Avebury font may represent the fall of man, and the initial recovery of his lost estate through the washing of the water of baptism.

"An Æsthetic Conversion"    Heal & Son

*An Esthetic Conversion* is the title of a dainty little brochure from the pen of Mr. Joseph Thorp, published by Messrs. Heath & Son. In his preface the author states that "these notes are put together and published entirely at my own suggestion and that therein I have expressed my individual judgments, unhampered by the usual limitations."

"This," he continues, "should make the notes a better guide to the spirit and character of this old-established and justly-respected house of business than the discounted utterances of the ordinary trade announcement."

Embellished with a number of excellently-drawn illustrations, and tastefully bound in grey boards, the volume is well worthy of the perusal of those interested in furniture thoughtfully designed and soundly wrought.



THE FONT AT THE CHURCH OF ST. JAMES, AVEBURY

## Books Received

- [illegible]



RACE FOR THE GREAT SILEGER STAKES, 1890.



# NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.]

## ANTIQUE SWORD.

DEAR SIR,—I enclose photographs of a sword which has been in my possession for many years, and which apparently bears the heads of Charles I. and his Queen. I should be glad to know if any of your readers can give me any particulars regarding it.

Yours faithfully,

HENRIETTA GRAYSTONE.

## UNIDENTIFIED COUNTRY HOUSE.

DEAR SIR,—In the July number of THE CONNOISSEUR MAGAZINE information is required about an unidentified country house. I think it is the house at Haarlem (Holland), now used as a Colonial Museum, at the entrance of the Haarlem wood. The

lawn is at the present time a deer park. In the tenth century the house was built by the Amsterdam banker Hope, who was of English birth. He was the founder of the well-known banking-house, Hope & Co., still existing.

If you might take interest, I will try to get photographs of the building in its present form.

I am, dear Sir,

Yours faithfully,

W. VAN DEP TAK.

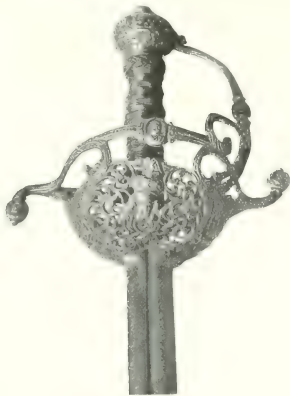
## UNIDENTIFIED COUNTRY HOUSE.

DEAR SIR,—The "Unidentified Country House" on page 101 of the July CONNOISSEUR MAGAZINE is Bedgebury Park, near Hawkhurst, the late residence of Mr. Beresford Hope. It has recently been altered by Mr. Lewis, the owner, a South African millionaire, who bought it.

I remain, yours very truly, J. LANGHORNE.



ANTIQUE SWORD





UNIDENTIFIED COUNTRY HOUSE.

DEAR SIR,—I am not acquainted with the look of Deepdene, Dorking; but since that house was, at the end of the eighteenth century, the seat of the well-known art patron Mr. Hope, I venture to hazard the suggestion that the Country House of which Mr. Leggatt sent a photograph might possibly be Deepdene.

Yours faithfully,

F. M. CLEMENT,  
PARSON.

HODGKIN'S "SIR  
THOMAS MORE."

DEAR SIR,—On page 184 of your July issue appears a paragraph about Hodgkin's Sir Thomas More and his family, and the disappearance of the picture. A description of this picture may be found in Mr. Hutton's *Burford Papers*, pages 18, 19. It formerly belonged to the Lenthall family, and possibly came from the collection of Charles I., and thence obtained by Speaker Lenthall.

A correspondent writes on page 10 that the picture is now at Clonsilla Park, near Wokingham, and is described in my *Sir Thomas More*, page 1094.

I remain, YOURS VERY TRULY,

F. LANSDOWN.

UNIDENTIFIED PORTRAIT.

DEAR SIR,—The portrait is a study, of which you have given me a reproduction in your

June number, has been identified. It is, as I assumed, after Rembrandt, and was engraved by J. Spilsbury. The lettering on a print impression is as follows:—

"A Dutch Lady after a picture by Rembrandt in the possession of William Baillie Esq. published August 25th 1769 and sold by Henry Parker at No. 82 in Cornhill, London."

The proof was evidently unknown to Chaloner Smith; but he describes a print impression on page 1,335, No. 40.

Yours faithfully,

H. W. BRUTON.

OLD ENGLISH  
TAPESTRY.

SIR,—Would owners of old English tapestry bearing the names of the makers Poyntz, Saunders, Bradshaw, or Vanderbank kindly send me particulars thereof for an illustrated book which I am compiling on the subject.

Yours truly,

E. ALFRED JONES.

UNIDENTIFIED  
PORTRAIT.

DEAR SIR,—I shall be glad if you will kindly insert in THE CONNOISSEUR MAGAZINE a reproduction of the enclosed photograph with a view to ascertaining the subject and artist if possible. The size of the canvas is 2 ft. 2 in. by 1 ft. 5 in. The name of the artist is illegible, but the date upon it (almost illegible) appears to be 1661. The picture has been in the possession of my family for very many years.

Yours faithfully, R. E. ALLEN.

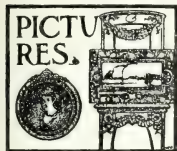


UNIDENTIFIED PORTRAIT.





JULY picture sales are rarely of the first importance, and the few dispersals held during the concluding two or three weeks of the season are usually of a miscellaneous character—an omnium gatherum of small properties which have accumulated during the spring months. This year at Christie's July included the most important collection



of the year—Sir Cuthbert Quilter's—and two other noteworthy sales.

The various ancient and modern pictures sold on July 2nd were derived from several sources; but much of the interest of the day was provided by three of the four pictures the property of Mr. E. W. Parker, J.P., of Skirwith Abbey, Cumberland. The most important of these was a striking version of Rembrandt's *Descent from the Cross*, 55 in. by 42 in., signed and dated 1651—this picture has probably been in England for over a century and a half; in 1834 it was sold as the property of Viscountess Hampden, when it brought only £139. At the J. A. Beaver sale in 1840 it was bought in at 240 gns., and since that date it had disappeared from public notice; it was now purchased by a Paris dealer at 7,800 gns.—a considerable advance on the previous auction record in this country, the 6,700 gns. paid in 1893 for the portrait of the *Wife of Burgomaster Sir*. Another important picture, untraced by all recent writers, was Turner's *East Cove Castle, the Seat of J. Nash, Esq., the Regatta Beating to Windward*, 30 in. by 48 in., painted for John Nash (at whose sale in 1835 it sold for 190 gns.), and exhibited at the Royal Academy of 1828; this realised 6,500 gns. The companion picture, also painted for Nash, and exhibited at the Academy of 1828, was purchased at Nash's sale and passed with the Sheepshanks collection into the South Kensington Museum. A. Cuyt, *A Town on a River*, sunset effect, 40 in. by 52 in., signed, 1,680 gns.; and R. Wilson, *Solitude*, 40 in. by 50 in., 350 gns.

The sale included, in the order of the catalogue, the

following:—A drawing by J. Holland, *The Church of the Gesuati, Venice*, 18 in. by 37 in., 245 gns. Pictures: R. P. Bonington, *View on the French Coast*, low tide, with figures, 14 in. by 20 in., 155 gns.; A. Cuyt, *River Scene*, with boats and figures, evening, on panel, 23 in. by 40 in., 550 gns.; two by F. Guardi, *Santa Maria della Salute, Venice*, with gondolas, 11 in. by 16 in., 250 gns.; and *A View of "La Zucca"*, with boats and gondolas, 10 in. by 18 in., 305 gns.—both from Lord Farnham's collection, 1869. Pastels, each 22 in. by 25 in., by D. Gardner, three children of David Lewis, of Malvern Hall: *Elizabeth, afterwards Lady Croft*, in white dress with mauve scarf, in a landscape, 300 gns.; *Maria, afterwards Lady Dysart*, in white dress with pink bows, a dog by her side, 420 gns.; and *David Greswolde Lewis*, in brown coat, blue vest, and white breeches, 100 gns. A pastel by J. Russell, *Girl with a Spaniel*, 24 in. by 18 in., engraved by P. H. Tomkins, 480 gns. Pictures: J. Northcote, *Mrs. Collingwood*, in white and gold dress with red cloak, 30 in. by 25 in., 195 gns.; Sir M. A. Shee, *Portrait of Mrs. Anna Shawe Lecke*, in red dress, with a dog on the sea-shore, 93 in. by 57 in., 100 gns.; J. van Huysum, *Flowers and Birds*, *Vests*, on panel, 31 in. by 23 in., 230 gns.; F. Pourbus, *Portrait of Mary Queen of Scots*, in black dress and white head-dress, on panel, 19 in. by 15 in., 180 gns.; E. De Witte, *Interior of Amsterdam Cathedral*, with numerous figures, 75 in. by 64 in., 400 gns.; Vigée Le Brun, *Portrait of a Lady*, in white muslin dress with blue sash and bow, 30 in. by 24 in., 900 gns.; Sir G. Kneller, *Portrait of John Duke of Marlborough*, in brown dress and red cloak with flowing wig, battle in the background, 64 in. by 53 in., 800 gns.; Sir J. Reynolds, *Portrait of a Gentleman*, in red coat and brown vest, white stock, 29 in. by 24 in., 180 gns.; A. Cuyt, *Portrait of a Youth*, in rich red cloak, at a window, on panel, 20 in. by 16 in., 350 gns.; J. Hoppner, *Portrait of William Robertson*, in dark blue coat with black collar, white cravat, 40 in. by 25 in.; W. Williams, *Courtsip and Matrimony*, 25 in. by 18 in., 1880, a pair engraved by F. Jukes, 300 gns.; J. Van Goyen, *River Scene*, with boats, figures, and animals, on panel, 15 in. by 25 in., 290 gns.; J. B. Greuze, *Portrait of Jacques Necker*, in lilac-coloured coat and white vest, 10 in. by 13 in., 100 gns.;



sales: B. G. Windus, 1862 (475 gns.), J. Heugh, 1878 (480 gns.), and Sir Thomas Fairbairn, 1887 (1,350 gns.); Sir Edwin Landseer, *Scene from the Midsummer Night's Dream*, with Titania and Bottom, fairies attending, Pea blossom, Cobweb, Mustard-Seed, Moth, etc., 31 in. by 52 in., painted for J. K. Brunel's Shakespeare Room, exhibited at the Royal Academy, 1851, and engraved by S. Cousins, 2,400 gns.—from the Brunel sale, 1880 (2,800 gns.); Cecil G. Lawson, *The Doone Valley, North Devon*, 41 in. by 53 in., from the Royal Academy, 1882, 2,250 gns.—from the B. Priestman sale, 1896 (550 gns.), and the C. A. Barton sale, 1902 (1,638 gns.); two by B. W. Leader, both exhibited at the Royal Academy, 1883, and engraved by Brunet Debaines, *Parting Day*, 43 in. by 71 in., 1,200 gns.; and *Green Pastures and Still Waters*, 47 in. by 71 in., 1,150 gns.; Lord Leighton, *Cymon and Iphigenia*, 64 in. by 129 in., from the Academy of 1884, 2,250 gns.; J. Linnell, sen., *On Summer Eve by Haunted Stream*, 27 in. by 35 in., 1853, 500 gns.—from the A. Wood sale, 1874 (795 gns.); three by Sir John E. Millais, *Worthly Moss, Perthshire*, 50 in. by 73 in., from the Academy of 1887, and etched by Brunet Debaines, 3,000 gns.; *Joan of Arc*, small full-length figure in armour, with red skirt, kneeling, facing the spectator, 31 in. by 23 in., Royal Academy, 1865, 700 gns.; and *Portrait of the Rt. Hon. John Bright*, three-quarter length, standing, in dark clothes, 50 in. by 36 in., Royal Academy, 1880, engraved by T. O. Barlow, 680 gns.; P. R. Morris, *Piping Home*, 20 in. by 30 in., 115 gns.; Sir W. Q. Orchardson, *The Challenge*, a Puritan's struggle between honour and conscience, 25 in. by 41 in., 1,000 gns.—from the S. Plummer sale, 1882 (480 gns.); J. Pettie, *Sweet Seventeen*, a portrait of Miss Lizzie Bosson, in black dress, with lace fichu and red rose, panel, 34 in. by 30 in., exhibited at the Institute of Painters in Oils, 1883, 620 gns.; J. Phillip, *Selling Relics, Cathedral Porch, Seville*, 62 in. by 84 in., the last picture painted by the artist, 950 gns.—from the Hermon sale, 1882 (3,750 gns.); G. J. Pinwell, *Out of Tune: the Old Cross*, a man and woman seated on the steps of a village cross, a scene in Bricknoller Churchyard, with the Quantock Hills behind, 38 in. by 50 in., 1864, 560 gns.—from the Artist's sale, 1876 (60 gns.); Sir E. J. Poynter, *Under the Sea Wall*, 22 in. by 14 in., Royal Academy, 1888, 1,000 gns.; Brien Riviere, *The Magician's Doorway*, 42 in. by 62 in., 1882, 620 gns.; D. G. Rossetti, *La Bella Mano*, a three-quarter length female figure washing her hands in a bowl, an angel on either side of her, 62 in. by 46 in., 1875, 2,000 gns.—from the F. S. Ellis sale, 1885 (815 gns.); F. Sandys, *Portrait of a Lady*, in white and yellow striped dress, panel, 18 in. by 14 in., 210 gns.; J. Stannard, *A Coast Scene*, 23 in. by 36 in., 300 gns.; J. M. W. Turner, *Venus and Adonis*, 60 in. by 47 in., painted about 1806-1810, 4,000 gns.—from the John Green sale, 1830 (83 gns.), and the Beckett Denison ab. 1885 (1,450 gns.); G. Vincent, *Greenwich Hospital*, a view of the river, with numerous boats and ships, 41 in. by 35 in., 1827, 1,060 gns.—from the F. Fisher sale, 1888 (730 gns.); F. Walker, *The Bathers*, 30 in. by 84 in.,

exhibited at the Royal Academy, 1867, and etched by R. W. Maubeth, 250 gns.—from the W. Graham sale, 1886 (1,500 gns.); and J. W. Waterhouse, *Marianne, Wife of Herod*, 105 in. by 72 in., illustrating a passage in *Josephus*, exhibited at the Royal Academy, 1887, 480 gns.

Early English pictures: Sir W. Beechey, *Portrait of Mrs. Archer*, in short-waisted white dress, 30 in. by 25 in., 890 gns.; J. W. Chandler, *Mrs. Franklin*, in white dress with blue sash, 30 in. by 25 in., signed with initials and dated 1793, 110 gns.; G. H. Harlow, *Portrait Group of Mrs. Hopwood and her three young Children*, 36 in. by 28 in., 720 gns.—from the Duncan Dunbar sale, 1894 (185 gns.); Sir J. Reynolds, *Venus and Piping Boy*, 50 in. by 40 in., purchased from the artist by J. J. Angerstein, in whose family it remained until 1885, when it passed into the Quilter collection, 6,400 gns.; and the original sketch for the picture in the National Gallery, *The Graces Decorating a Terminal Figure of Hyman*, 22 in. by 28 in., 400 gns.; G. Romney, *Portrait of Mrs. Jordan*, in white dress, cut low, pink sash, and white muslin head-dress, 50 in. by 40 in., 4,800 gns.—from the E. C. Potter sale, 1884 (700 gns.); Sir M. A. Shee, *Portrait of Mrs. Stephen Kemble as "Coneslip" in "The Agreeable Surprise"*, whole length, in white dress with blue shawl and high hat, 94 in. by 57 in., exhibited at the Royal Academy, 1793, 380 gns.—from the H. A. Rannie sale, 1898 (90 gns.); and J. Zoffany, *Portrait of James Quin*, the actor, in red coat and white vest, 30 in. by 28 in., 190 gns.

Works by old masters: Bartel Beham, *Portraits of a Gentleman and His Wife*, panel, 25 in. by 19 in., formerly in the collection of the Emperor of Austria at Schloss Lanenburg, near Vienna, 900 gns.; O. Brekelenkam, *A Cavalier and Lady seated at a Table*, on panel, 16 in. by 13 in., signed with initials and dated 1666, 320 gns.; J. Pantoja de la Cruz, *Portrait of the Countess Pallavicino*, three-quarter figure in richly brocaded dress, large lace ruff, wearing a coronet, 62 in. by 47 in., 1,600 gns.; F. Guardi, *An Island near Venice*, 36 in. by 43 in., signed, 860 gns.—from the Marquis de Blaisel sale, 1872 (£170); B. Van der Helst, *Portrait of a Lady*, in black dress with white lace fichu and cap, 28 in. by 23 in., 300 gns.—from the Massey-Mainwaring sale, 1898 (46 gns.); P. Le Sire, *Portraits of Regnier Strik Johanszoon*, in black check cloak and black hat, white linen collar, and of *D'Alida Van Scharlaken*, in black flowered dress with large white ruff, on panel, 33 in. by 26 in., signed and dated 1637, 1,040 gns.—a pair of fine portraits by this exceedingly rare Dordrecht master, of whose work the only known example in a public gallery is at Hanover; the incorrect spelling of the name, "Le Sein," on pages 169 and 170 of THE CONNOISSEUR MAGAZINE, for July, arose from the not too legible signatures on the panels; B. E. Murillo, *The Immaculate Conception*, 74 in. by 54 in., painted for Charles II. of Spain, 1,500 gns.; B. Van der Neer, *River Scene*, with a chateau, windmills, and buildings, panel, 12 in. by 18 in., signed with initials, 420 gns.; J. Ochterveldt, *The Music Lesson*, a woman with a young lady in white satin dress seated at a lute, with a gentleman in brown dress, 37 in. by

39 in., 850 gns.; from the sale of E. Marshall, at Reading, 1897 (460 gns.); J. Steen, *Backgammon Players*, panel, 16 in. by 14 in., 620 gns.; *Veasport, Portrait of Mariana, Second Wife of Philip IV. of Spain*, in court mourning, a black silk dress, the borders of which are trimmed with silver stripes and immense hoops, 58 in. by 47 in., 2,300 gns.; P. Veronese, *St. Gregory the Great and St. Jerome*, a pair of small full-length figures, 30 in. by 13 in., 600 gns.; and P. De Vos, *A Peasant and Cock Fighting*, 53 in. by 71 in., signed, 670 gns.

The modern pictures and drawings of the Dutch and French schools, the property of the Dowager the Hon. Louise Van Alphen, of The Hague, formed the first portion of the sale on July 16th. The more important drawings were two by J. Israëls, *Saying Grace*, 17 in. by 22 in., 410 gns.; and *The Pig-Sty*, 12 in. by 17 in., 220 gns.; J. Mair, *The Bridge*, a view in a Dutch town, with a wooden bridge over a canal, 20 in. by 27 in., 1,250 gns.; and A. Mauve, *A Shepherd and his Flock*, 17 in. by 24 in., 950 gns. Pictures: B. J. Blommers, *Boys Bathing*, 15 in. by 15 in., 200 gns.; C. F. Daubigny, *Moonrise*, 10 in. by 31 in., 200 gns.; N. Diaz, *L'Heureux Famille*, panel, 18 in. by 13 in., 150 gns.; two by H. Fantin-Latour, *Peonies in a Glass Vase*, 15 in. by 14 in., 240 gns.; and *Astere and Gladioli in a Glass Bottle*, 15 in. 17 in., 180 fr., 150 gns.; three by J. Israëls, *Portrait of a Girl*, in brown dress and white cap, 27 in. by 21 in., 1,000 gns.; *The Signal*, a fisherman seated on a horse waving a flag to a boat out at sea, 25 in. by 37 in., 750 gns.; and *A Shrimper*, panel, 15 in. by 9 in., 420 gns.; six by J. Mair, including *Low Tide*, 24 in. by 20 in., 1,150 gns.; five by W. Maris, *Milking Time*, 28 in. by 22 in., 750 gns.; *Fishing Coves*, 28 in. by 22 in., 820 gns.; *Ducks*, 21 in. by 36 in., 580 gns.; *A Dutch Thresh*, with ducks near a shed, 500 gns.; and *Cattle in a Pasture*, panel, 7 in. by 10 in., 340 gns.; A. Mauve, *Cows and Calves in a Pasture near a Gate*, 20 in. by 22 in., 700 gns.; and A. Neuhuys, *The Peasant*, 17 in. 17 in. by 24 in., 800 gns.

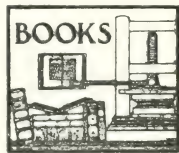
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59 in. by 43 in., 620 gns.; and S. E. Waller, *One-and-Twenty*, 64 in. by 100 in., Royal Academy, 1891, 400 gns.

Among the other properties were a pair of exceedingly interesting and important small whole-length portraits, by A. Nasmyth, of *Mrs. and Mrs. J. Cockburn Ross*, 36 in. by 27 in., 128 gns.; *H. Fantin-Latour, Azealea in a Nankin Jar*, 16 in. by 9 in., 1874, 205 gns.; *T. Gainsborough, The Artist's Daughter as a Gleaner*, 29 in. by 24 in., 340 gns.; *D. Gardner, Portrait of Mrs. E. A. Hall, afterwards Mrs. Morse*, 29 in. by 24 in., 130 gns.; *French School, Portrait of a Lady, in blue grey dress and white satin cloak*, 31 in. by 25 in., 330 gns.; two by *G. Romney, Miss Watson, afterwards Mrs. Edward Wakefield*, in white dress with blue sash, 36 in. by 27 in., 1,500 gns.; and *Edward Wakefield, of Gifford, Co. Down*, in brown coat and white stock, 35 in. by 27 in., 290 gns., both painted in 1793; and Sir *H. Raeburn, Portrait of Sir John Sinclair*, whole length, in scarlet coat with yellow facings, white vest and red sash, 94 in. by 60 in., 6,200 gns.; this was the well-known portrait which was "knocked-down" at Robinson & Fisher's in May, 1903, at 14,000 gns.

On July 23<sup>rd</sup> the sale included : Sir P. Lely, *Portrait of the Duchess of Cleveland*, in yellow dress with blue scarf, 48 in. by 39 in., 170 gns.; J. M. Nattier, *Portrait of Mlle. de Langeis*, in grey dress with blue scarf, holding a flower, 48 in. by 36 in., 480 gns.; and J. B. Monnoyer, *Flower in a terra-cotta vase, fruit, parrots, and rabbits*, 90 in. by 72 in., 210 gns.; and on July 28<sup>th</sup>, the final sale of the season, only two lots reached three figures: De Bruyn, *Portrait of a Gentleman*, in fur-trimmed cloak and black cap, and a *Portrait of a Lady*, in black dress with white ruffle and cap, a fan in hand, 22 in. by 17 in., 310 gns.; and H. Bosch, *The Adoration of the Magi*, on panel, 32 in. by 20 in., 185 gns.

Among a number of interesting books belonging to Colonel Cotes, whose library was mentioned last month



age of twenty-eight, when he was a fashionable young man, went down, and before he produced the first of his plays, *Love in a Hand*, which made him the darling of the *Grand* and of society. To meet with the *His* when *Paris* is not difficult, but as most of the copies that are so tampered across have had the portrait extracted, the sale of one which has not shared the same fate is worth of passing notice. It realised £125, a fine price, and will be worth more some day. A very rare and unusual copy of this book was once in the possession of a well-known firm



booksellers in the West-end, for which they asked as much as £140. It was a presentation copy with autograph inscription in Wycherley's handwriting, with signature, addressed "For Ye Right Honble the Earle of Radnor from his most obliged and humble servant," and had been in the library of Sir Andrew Fountaine, of Narford Hall, Norfolk, who had obtained it at a time when books had not the same sentimental value which now distinguishes many of the nobler sort. A book was then a book, and this one but little better perhaps than any other copy which might have been procured with a little trouble at the time; but in our day it possesses an interest altogether exceptional, and this must be our excuse for mentioning it in this record of current events. The details of the romantic life of Wycherley, surrounded as it was with a glamour which the portrait seems in a measure to reflect, makes this book, provided it be perfect, a great favourite with collectors all over the world.

The opening sale in July, which is always the final month of the London auction season, so far as books are concerned, was held at Sotheby's on the first and following day, the 672 lots in the catalogue realising £1,183. This sale was of a very miscellaneous character, all kinds of books being placed as they were received, doubtless from a large number of different sources, without regard to order or any kind of arrangement, except as regards size—the object, of course, being to keep the property of different owners as separate and distinct as possible. This often occurs, and it is just at sales of this character that the book-hunter is most likely to gather in his harvest. The most noticeable work among many which were distinctly interesting was a copy of the third edition of Walton's *Compleat Angler*, with the date 1664 instead of 1601, which is of more frequent occurrence, though both dates are equally correct. This realised £60 (old cf.), though it was a little soiled, and had the title-page torn and a few margins wormed. A *Breviarium ad Usum Cisterciensis Ordinis*, printed at Paris per Jo. Kaerbrand (15—), 8vo, made £10 5s. This Breviary seems to have been used in an English Abbey of the Cistercian order, as there were some manuscript entries of English saints in the Calendar in a contemporary hand. Other prices realised at this sale were as follows:—La Fontaine's *Fables Choisies*, Oudry's fine edition on large paper, 4 vols., folio, 1755-59, with the plate *Le Singe et le L'opéra* before the inscription on the banner, £30 10s. (contemp. mor., by Derome); *Dickens's Works*, the Edition de Luxe, 30 vols., 1881-82, royal 8vo, £21 (tree cf.); Manning & Bray's *History and Antiquities of Surrey*, 3 vols., folio, 1804-14, £13 (hf. cf.); Dugdale's *Monasticon Anglicanum*, by Caley, Ellis, and Bandinel, 6 vols. in 8, folio, 1846, £13 5s. (hf. bd.); and a copy of the first edition of the Geneva or "Breeches" version of the Bible, printed in 4to at Geneva by Rowland Hall, 1560, £20 10s. (russ., rebound). A really good and sound copy of this Bible is worth about £50; but, as in the case of all old Bibles, such copies are very difficult to meet with. This had one of the maps

mounted, and several others were supplied from a shorter

copy.

On July 7th Messrs. Hodgson sold for £50 an almost perfect original wrappers of Charles Lloyd's *Poems on the Death of Priscilla Farmer*, printed at Bristol in 1796. This is mainly interesting on account of the contribution by Charles Lamb, entitled "The Grandam," and to find the work in its original wrappers is certainly very unusual. A copy in that state was sold in November, 1896, for £5, and it was described at the time as one of the two copies known, though others seem to have been discovered since. In February, 1901, a similar example sold for £50, and another on May 6th of the same year for £30. In April, 1902, a copy in the wrappers realised £20 (wormed), and in June, 1904, a similar copy £28. These, of course, may not have been different examples of the same work, but nevertheless a recital of the prices realised at various periods shows the present position, from a marketable point of view, of this very important fragment of English literature. Charles Lloyd was the grandson of Priscilla Farmer, and though his verses are, in themselves, of comparatively little account, Lamb's "beautiful fragment," coupled with the "Sonnet" by Coleridge, which also appears within the covers of this book, invest it with an interest it would be idle to affect to ignore. Up to this point very little need be said of the book-sales of July, but from the 8th of the month to its close an enormous quantity of books was disposed of, including the important libraries of the late Dr. Francis Elgar, consisting of a collection of works on shipping, navigation and the Navy; the late Major-General Sir M. W. E. Gosset, of Westgate House, Dedham; Mr. Thomas Blandford, one of the original members of the Alpine Club; Mr. S. T. Fisher, of Old Queen Street, S.W.; and several miscellaneous collections of very considerable importance.

The sale of July 8th and 9th was not productive of very much out of the ordinary, and it opened in a very casual manner, the Abbotsford edition of Sir Walter Scott's *Waverley Novels*, 12 vols., 8vo, 1812-46, realising as little as £3 10s. (hf. mor. gt.). The edition, good though it is, has gradually fallen away of late years. At one time this set would have realised £10, but later editions seem to have almost entirely supplanted the Abbotsford edition. The Edition de Luxe of *George Meredith's Works*, 32 vols., 8vo, 1896-98, realised £12 10s. (as issued); Pinanes's *Volunté de Rome et l'Etat du Vatican*, original Roman impressions, in 3 vols., folio, made £24 8s., although more than thirty plates were missing; Tanner's *Mirror for Mathematicians*, 1587, 4to, £8 5s. (russ. g.e., some leaves repaired); Glanville's *De Propositionibus Rerum*, the Ostrley Park copy, 1535, folio, £23 10s. (oak bds., slightly wormed); Chapman's *Architectura Navalis Mercatoria*, 1768, oblong folio, £11 5s. (hf. cf., title repaired); and 50 volumes of *Transactions of the Institute of Naval Architects*, with the Index (vols. 1-46), 1860-1908, 4to, £13 10s. (cl.). There were also sold at Sotheby's, as was also on the 13th and 14th a most important collection of illuminated and other manuscripts and rare and valuable old books



derived from a variety of sources. Although the catalogue contained but 350 entries, the amount realised was considerably over £5,500. For reasons frequently explained in this column and elsewhere, it is very little use referring to the prices realised for illuminated manuscripts, works of art of the kind needing most elaborate and lengthy descriptions before they can be properly appreciated. In corroboration of this it may just be mentioned that some thirty illuminated miniatures cut from old service books of the 14th, 15th, and 16th centuries realised sums varying from £2.10.0 to £25 each, according to the period and quality of their execution. Merely size, as such, has nothing to do with the value of works of this class, and the same remark applies to illuminated manuscripts in their entirety.

Among the books which are adequately described, the following realised, at this sale, the prices affixed:—Patrick Gordon's *Histories of Prince Robert*, announced the *Prince*, 1615, 4to, £20 (mor., g.e., some leaves repaired); Marlowe's *Lytell and Florio*, the first edition, printed at Middleburgh, without date (but 1596), £11 15s. (mor. ex.); la Fontaine's *Cécile et Anacréon en Vers*, the Fernex and Graux edition, with the *Cas de Conscience*, and *Le Diable de Piquetier*, second edition, 2 vols., 8vo, 1762, 45s. orig. mor.; Derome; Bonat's *Les Roisurs*, 1770, 8vo, orig. mor., unexp. ex.; Herbert's *The Temple*, 1741, 8vo, bound in Morocco by Mary Collet, of Little Gidding, near N. Holsie, Fernex, to whom George Herbert left the care and editing of the book, £10 5s.; our dear Haden's *Etudes à l'Eau-Forte*, 25 etchings on China paper, with descriptions by Bartsy, Paris, 1878, folio, 172 mor.; Shakespeare's *Fourth Folio*, 1685, 12s. mor. ex., title and several leaves repaired; George Meredith's Poems, first edition, with the Slip of Errata (title), 2 vols., original; an excessively rare production of Matthew London Press, commencing *Incipit Liber qui Vocatur Speculum Xpistani*, n. d. (c. 1484), 4to, 12s. orig. mor. copy; Simon's *Exercitia Mathematica*, 1624, 1641, 4to, illustrated by the insertion of some 52 copper plates, many of them new cuts, 55s.; Wood's *An Ingenious Piece*, 1713, 4to, 33s. mor.; Ben Jonson's *Selenus, his Fall*, 1605, a presentation copy, but the name substituted and thus in 1666 renewed; *A Collection of Love Letters*, 1649, and *Letters of ancient acquaintance*, in two volumes, 4to, and in each case the type representation of a volume of *Poetical Miscellany*, 1645, 8vo, £60 (old cf., some margins cut); another *Hyperborean Miscellany*, in Latin and French, 1645, 8vo, 10s. orig. mor.; a very scarce and valuable tract, the *Tractatus de Vita Christiana*, 1645, 4to, 10s. orig. mor.; a very scarce and valuable tract, the *Tractatus de Vita Christiana*, 1645, 4to, 10s. orig. mor.; a very scarce and valuable tract, the *Tractatus de Vita Christiana*, 1645, 4to, 10s. orig. mor.

pieces, such as *Hamlet* (c. 1611), Massinger's *The Virgin Martyr*, 1631, and *The Complaint of Christmas and the Teares of Twelftyde*, 1631, hitherto only known by the entry in the Stationers' Register. For the present, at any rate, this particular copy must be accounted unique.

At a sale held at Messrs. Puttick & Simpson's about this time, a large paper copy of Carey's *Life in Paris*, 1822, 8vo, realised £13 (mor. ex.), and a number of other books substantial prices, e.g., Harris's *Portraits of the Game and Wild Animals of Southern Africa*, with 30 large coloured plates by Howard, 1840, £ (hf. mor.); Williamson's *Oriental Field Sports*, 1809, folio, the 40 plates evidently belonging to the edition of 1819, as they all bore that date, £12 5s. (mor.); Catlin's *North American Indian Portfolio*, 1844, 48 coloured plates mounted like drawings, £11 5s. (hf. mor.); Cokayne's *Complete Peerage*, 8 vols., 1887-98, £14 (hf. cf.); Loddiges' *Botanical Cabinet*, on large paper, 20 vols., 8vo, 1817-33, £30 (cf. ex., and hf. mor. not uniform); and several works illustrated by Rowlandson, including *Partial Sketches of Scarborough*, 1812, 8vo, £6 17s. 6d. (orig. bds., with label); *The English Dance of Death*, 2 vols. in 1, 8vo, 1815-16, £8 5s. (hf. cf.); *The Dance of Life*, 1817, 8vo, £4 5s. (hf. cf.); and *An Academy for Grown Horsemen and The Annals of Horsemanship*, 1809, 8vo, £5 (bds., with label). On the 13th Messrs. Christie, Manson, and Woods sold for £110 the original manuscript of Robert Burns's *Ay Waukin' O*, three verses with chorus twice repeated, all in the poet's handwriting. This MS. is of special interest, as it has not apparently been seen by any of Burns's editors, nor was it hitherto known to whom the poem was addressed. This question is, however, now set at rest, for the MS. was headed "Songs for Miss Craig, with the dutiful regards of Robt. Burns." Miss Craig went to Australia shortly after the poem was written, and it remained in that country under the same name.

The library of Dr. Richard Watson, who died in 1816, was sold at Hodgson's on July 15th, and contained, *inter alia*, a number of books on alchemy and chemistry. Dr. Watson was Professor of Chemistry at Cambridge University for some six or seven years) as well as the following:—*The Book of Common Prayer* as proposed for the use of the Protestant Episcopal Church in New York, printed at Philadelphia in 1786, 8vo, £16 (contemp. mor.); the *Biblia Sacra Polyglotta*, 5 vols., folio, 1514-17, known as the "Complutensian" Polyglot from the circumstance of its having been printed at Complutum (see *Ant. Bibl.* 20, 4). Some leaves repaired; and the *Biblia Sacra Graeco-Latina*, printed at Venice in 1718, the third authorized edition of the Greek Septuagint, £23 (cf. *Facsim.* of Dr. Watson's library occupied one day, and the most interesting library report of works was disposed of, two most beautifully noticeable by reason of their great execution. These were Apperley's *Life of a Saint* (London, 1814, 21 original cl.) and the *Life of the Rev. John Henry Newman*, 2nd edition, 1851, 8vo, 10s. 6d. (see *Facsim.*). The first-named work would have realised much more had it been in blue cloth instead of red. The second, not only only were bound in blue

The Library of the late Major-General Sir M. W. E. Gosset, sold at Sotheby's on the 19th of July, contained a number of books of very considerable interest, the most noticeable being a set, from the commencement in 1792 until 1870, of *The Sporting Magazine* in 120 volumes, all except the last fifty, which were in the unopened parts as issued, being uniformly bound in crimson calf and entirely uncut. This set, probably the finest ever offered for sale, realised the large sum of £500. Two subscriber's copies of Lord Lilford's *Coloured Figures of the Birds of the British Islands*, 7 vols., 8vo, 1885-97, sold for £49 and £51 respectively, the former being in half morocco, g.e., and the latter in half morocco extra. A sum of £50 was obtained for Gould's *Birds of Great Britain*, 5 vols., folio 1873 (mor. ex.); £20 for *The Annals of Sporting and Fancy Gazette*, 13 vols. (the number for June, 1828, missing, as is generally the case), 1822-28, 8vo (hf. cf. gt., with all faults); £30 10s. for *Les Œuvres Complètes de Voltaire*, 70 vols., 8vo, 1785-9 (contemp. mor.); and £62 10s. for Reichenbach's *Leaves from Germanicus at Hævelin*, vols. 1 to 24 bound in 19, 1834-1909 (hf. cf., 2 vols. in parts as issued). The catalogue of this Library contained 315 lots and the total sum realised was £1,366, this disclosing a very good average. The miscellaneous sale of the 27th July, also held at Sotheby's, was equally important, if not more so. The very rare first edition of *George Meredith's Poems* (1851), with the slip of errata, and having inserted an autograph letter of the author, sold for £21 10s. (orig. cl.); King Henry VIII.'s *Primer in English*, printed by Grafton in 1545, sm. 4to, £58 (unbd., some margins frayed); Hubbard's *Narrative of the Troubles with the Indians in New England*, with the original Boston map, 1677, 4to, and having also in the same volume *The Happiness of a People in the Wisdom of their Rulers Directing*, 1678, £150 (orig. cf., map slightly torn); Audubon's *Birds of America*, 4 vols., large folio, 1827-38, with 435 fine coloured plates, £380 (hf. mor., t.e.g.); the first edition of Isaac Watts's *Hymns and Spiritual Songs*, 1707, 8vo, £29 (mor. g.e.), and a copy of the Geneva or "Breeches" version of the Bible, printed by Barker in 1599, 4to, £230. This Bible is very often met with, as some 60,000 copies are said to have been printed, and ordinarily it is not worth more than about £2. This particular copy, however, was in a remarkable needlework binding of the Elizabethan period, wrought by Anne Cornwallis, in the finest possible state of preservation. It was the binding, and not the book, which realised the large sum named.

As very often happens at the close of the season, such a mass of books was thrown on the market that it is quite impossible to deal with even the best in this column. In due course they will all be reported in *Auction Sale Prices*, and to that record the reader is referred for any detailed information he may stand in need of. The result of the season's book-sales, viewed in a broad and comprehensive way, has not been wholly

what to be expected. Many very important volumes have changed hands, and, as always, the case; but the general tendency has been towards lower prices for those of an ordinary character, it being true of this season as of the last, that a large and important library might be formed at much less cost than would have been possible ten or a dozen years ago, provided the collector is content to leave what may, without offence, be called "fashionable books" to those who are able and willing to pay for them. This will be made clear in the next article, which will give the usual summary of the season's activities, compiled with an endeavour to show the reason why some books command prices which are not infrequently described as extortionate, while others, often of much greater utility, and far more interesting from every point of view except one, are comparatively neglected, or in some cases almost wholly ignored. The auction season, to be hereafter quoted as that of 1908-9, opened on the 6th of October last year, and concluded with the last days of July of this. Its fortunes have been followed from month to month in this column, and all that now remains to be done is to submit a general summary drawn up in such a way as to give a bird's-eye view of the situation as a whole.

ONLY one sale of engravings of importance was held in London during July, that being the dispersal at Christie's on the 20th, which consisted of **Miscellaneous** almost entirely of engravings of the Early English school. The honours of the day rested with J. R. Smith, two of whose prints, *Delia in Town* and *Delia in the Country*, after Morland, both printed in colours, realised £152 5s.; and two others, *Rustic Amusement* and *Rustic Employment*, after the same, going for £105. There must also be mentioned a fine proof of *Le Baiser Envoyé*, by C. Turner, after Greuze, which made £115 10s.; and proof before any letters of *La Surprise*, by Dubuffe, after Lawrence, for which £54 12s. was given.

An extensive collection of Italian majolica was sold at Christie's on the 8th, a number of notable prices being obtained. A large oval Urbino dish, 25 in. by 20 in., realised £609; and two others made £241 10s. and £220 10s. In the same sale a set of ten Chippendale chairs, carved with foliage and scrolls, realised £924.

The sale at Christie's on the 15th was chiefly notable for a pair of old Chinese porcelain beakers, enamelled with flowers in famille verte and aubergine on a black ground, which realised £2,730; and two oblong panels of Brussels tapestry, for which £630 was given.

At the same rooms on the 6th a gold cross for the Peninsular War with six clasps, and a large gold medal to general officers for the Peninsular War, both presented to the late General Lord Hill, realised £700 and £210 10s. respectively; while at Glendinning's rooms on the 11th a Dutch painted Service Order realised £271.

# ANSWERS TO CORRESPONDENTS

## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

**Books.**—"The Spectator," 11th Edit., 1733. AT, 115 (Cambridge, N.Z.).—Illustrations of *The Spectator* is not worth more than this. There is no demand for old political publications.

"In Primum Librum Mose Enarrationes," 1564. AT, 131 (S. Vanger).—A set of old commentary is worth under ten.

Bunyan's "Holy War." AT, 178 (Wokingbury).—If you find the portrait by White, it is worth about £8 or £6. A drawing of a woman, standing, five frontispieces, &c., is worth about £10 or £12.

Bible, 1808. AT, 133 (Lening. Academy).—Your Bible is too late to date to have any monetary value.

"Books of Music." AT, 133 (Birmingham).—These volumes of 1800 are worth about £10 each.

"The Times," 1805. AT, 134 (London).—Your edition of 1805 is worth about £1 or £2. There have been many reprints.

"The Secrete Museum at Naples." AT, 220 (March, 1891, N.W.).—This is a very rare book.

"Stanley Memoirs," 1707. AT, 220 (Hendrick).—This is a very rare book.

**Coins and Medals.**—Bank Dollar of 1804. AT, 133 (Lening. Academy).—This is a very rare coin. It is worth about £10 or £12. There have been many reprints.

George IV. Crown, 1820. AT, 314 (N. H.).—This is a very rare coin. It is worth about £10 or £12. There have been many reprints.

**Engravings.**—George IV., by William Finden, after Sir Thomas Lawrence. AT, 133 (Lening. Academy).—This is a very rare engraving. It is worth about £10 or £12. There have been many reprints.

Engravings by Henry Meyer, after A. E. Chalon. AT, 133 (Lening. Academy).—This is a very rare engraving. It is worth about £10 or £12. There have been many reprints.

**Engravings after Hogarth.**—A996 (Sidcup).—Your two engravings after Hogarth are worth, at the outside, about 5s. each.

**Bartolozzi Prints.** AT, 104 (Redcliffe Square).—We cannot quite identify your prints from the description, especially as you do not give the name of the painter. They appear, however, to belong to a class where the value would not exceed 30s. or £2 apiece.

**The Duke of Buccleuch, by Thomas Lauder, after J. Watson Gordon.**—AT, 145 (Ilkley).—This engraving of the Duke of Buccleuch sells for about 12s. 6d.

"The Politicians" and "The Rent Day," after Sir David Wilkie. AT, 149 (Nottingham).—These prints were never published in colours. Fine proofs in black are worth only 15s. each, and as yours have been spoilt by being coloured, they are not worth more than about 7s. 6d. each.

**Landscapes after George Smith.**—AT, 199 (Huntingdon).—Your two prints are worth about 17s. 6d. each.

**The Twin Sisters, by J. Thomson, after J. Hayter.**—AT, 240 (Widnes).—This is not a print of any great commercial value.

"Setting out to the Fair" and "The Fairings," by F. Eginton, after F. Wheatley. AT, 240 (Wakefield).—The value of the prints depends upon their condition. If they are good impressions in black, the pair should be worth £5 or £6, and if a fine pair in colours, perhaps about £20.

**Furniture.**—Method of Curing Worms in Wood. AT, 199 (Bedford Park).—There is no sure method of eradicating worm from wood furniture. Many furniture shops sell a preparation which proves efficacious in a number of cases, and a good plan is to try injecting oil or turpentine. An amateur, however, would be well advised to send valuable pieces to a skilled man rather than to attempt the task alone.

**Objets d'Art.**—Napoleon Relics. AT, 198 (Merak).—It is necessary to prove satisfactorily the authenticity of the decorations if they are to have a special value as relics of Napoleon, and this would probably prove an easier matter in your country than here. In the ordinary way these decorations have little sale over here, and the average market value, apart from any special historic interest, is about £1 each.

**Papier-Maché Snuff-Box.**—AT, 136 (Boscombe).—The painting of your snuff-box is very unlikely to be an original by Rembrandt. Such snuff-boxes, with copies of well-known pictures on the lids, are common, and worth about 25s. to 30s. each. A correspondence regarding the original picture of *The Preceptor*, by G. H. Hayter, is now proceeding in our "Notes and Queries" columns.

**Metal Tea Caddy.**—AT, 250 (Plymouth).—The mark you send appears to date to the date of your metal tea caddy. We could not say if the object were sent up for inspection.

**Pottery and Porcelain.**—Black Jasper Ware Cream Jug. AT, 302 (Redcar).—This jug may be dated to the early Woodward. Many pieces, made at the factory between the last fifty or sixty years, have numbers or letters, and various patterns. It is impossible to form any opinion regarding your glassing from the mark, as there are many marks. We should be glad to inspect the jug. Your coin is a halfpenny, of William III., but unless it is in very fine condition it is worth only a few pence.

**Watch.** Brequet, Paris, 1780. AT, 258 (Acock's Green, W.).—This watchmaker is much esteemed by collectors, and a photograph of your specimen is probably













## A Surrey Manor House Part I. Written and Illustrated by Leonard Willoughby

THE history of an old Tudor manor house in Surrey as given to us from the facile pen of Mr. Frederic Harrison is one of extraordinary fascination. The story he tells in his *Annals of an Old Manor House* loses nothing by his easy, graceful, and altogether charming style of writing, and certainly adds an

absorbing and very instructive chapter to the history of Tudor times.

In giving the barest outline of the ancient history of the manor of Sutton in early and unsettled days, and of those many notable personages who subsequently lived, moved, and had their being in the



THE PANELLED HALL, ONCE A LAMP ROOM. NOW THE ENTRANCE HALL.

manor house itself, long centuries ago, I must needs dip for some guidance and information into Mr. Harrison's exhaustive researches on the subject. In doing so I therefore tender to him my grateful acknowledgments, for there is no one amongst the many who from first to last have inhabited Sutton Place that is better informed of its history. Nor is there one who has felt a deeper and more abiding affection for the venerable old creeper-clad house,

halfway between Guildford and Woking, and consequently not far from the valley of the Thames.

There was no great value attaching to it as a property, neither was it a strategic or a vantage-ground in the case of strife. Nevertheless, it was a coveted possession of statesmen and Crown favourites for over four centuries. Mr. Harrison tells us that "it was tossed about like a racquet ball from chief to chief, as were scores of estates in the south, if



THE GREAT HALL. THE OPENING WITH BALCONY IS AT THE COMMENCEMENT OF THE LONG GALLERY OR GREAT ROOM.

with its associations and its peaceful and picturesque surroundings.

On a broad green lawn back overlooking the water meads just north of Guildford, through which the great river Wey passes to the sea, there stands the famous manor house, built whilst Henry VIII. was yet in his youth. The ground on which it was built was owned by Humphrey, the father of Suffolk, who by his marriage became associated with the great house. It was passed to the great manor of Woking and here Edward the Fourth and a party of his followers were put after a successful battle. Chapel was added, and in a chapel of his name, Henry VIII. made the bequest of Sutton Place, which with the addition of all the land and all the houses in the four townships.

The house itself was constructed by Henry

they were worth the having. It passes successively to eight or ten families. More than ten times it is forfeited to the Crown. At least ten times the owner of it, or the immediate heir to it, is beheaded, attainted, or killed in civil war. It passes from king to baron, and back from baron to king; from Red Rose to White Rose; from York to Lancaster; and during the Wars of the Roses it is not easy to say at any given time to whom it belongs in law. It is held by ten, among other owners, by the Conqueror; by his son, Robert Curthose; by King Stephen; by his son William, Earl of Warren; by Henry II.; by King John, by the Lords Basset; by Roger Basset, Lord of Northok; by Hugh Despenser; by Edward III.; by Edmund of Woodstock, half-uncle of Edward III.; by Roger Mortimer, Earl of March; by John, Duke of Lancaster; by Jean, the Fair Maid of

## *A Surrey Manor House*

Kent, afterwards wife of the Black Prince; and by Thomas, Earl of Kent, her son. Thence it passed by marriage to John, Earl of Somerset, the son of John of Gaunt. At last, by the death of various Beauforts, who fell in battle or on the scaffold in the Wars of the Roses, the inheritance ultimately passed, in 1468, to Margaret, Countess of Richmond, the mother of Henry VII. She included it in her marriage settlement with Thomas, Earl of Derby,

still the house now standing had nothing to do with it, and was entirely identified with its builder, Sir Richard Weston, and his descendants. Before describing the house as it appears to-day, for it stands with but little alteration as it was built nearly four centuries ago, I must say a word concerning some members of this family, who were notable men in their respective ways. These included Edmund Weston, Esquire of the King's Body (Henry VII.);



THE DINING-ROOM WITH ITS FINE PANNELLING AND TAPESTRIES

and at her death in 1509 she left the manor to Henry VIII., her grandson." Henry VIII. and his grandmother held the property for thirty-six years, and in 1521 the king granted the estate to his comrade and friend, Richard Weston. From the day that Sutton became the property of the Westons it has ever remained in one family or an allied branch. Though Henry VIII., Wolsey, Elizabeth, Thomas Cromwell, Sir Thomas More, and other distinguished persons were frequently at Sutton Place, still, from the moment Henry granted the estate to his favourite knight, the manor ceased to have any connection with the history of England, and became merely a private estate and the house an unobserved country mansion.

Though the manor of Sutton was, as I have pointed out, for centuries closely connected with the Crown,

Sir Richard, his son; Sir Francis, son of Sir Richard; Sir Henry, son of Sir Francis; and Sir Richard, son of Sir Henry. The former was born in the early part of the fifteenth century, while the latter died in 1632. The last male Weston who owned Sutton died in 1730, in George II.'s reign, his daughter being the last survivor of the blood of the founder.

The Westons were an ancient family of knights and squires, who were soldiers and crusaders, tracing their pedigree back to the time of Henry I. According to the roll which is now in the British Museum, the family settled in the county of Lincoln in Henry's reign. In 1117 John de Weston, then settled at Boston, Lincolnshire, received four yards of scarlet cloth for the coronation of Henry V. His son Peter, also of Boston, in the reign of Edward IV. had three sons—Edmund, John, and William. Of these John



was Lord Prior of the Kingdom of St. John in England; William a Knight of St. John at Rhodes; while Edmund, the eldest, was the father of Sir Richard Weston, of Sutton. The head of the English branch of the Order of St. John—the Lord Prior—had his headquarters at the house in Clerkenwell until the

suppression of the Order by the Reformation in 1534.

The Lord Prior took rank as first of the lay barons in the roll of peers, immediately after the viscounts. The Knights Hospitallers of the Order of St. John of Jerusalem was founded in 1118 for the purpose of maintaining the honour of Christendom against the Turks. They were established by Hugh, a French knight, at Rhodes in 1306, and after the loss of that island they were settled by the Emperor Charles V. at Malta. They were afterwards by a second Maltese, who



THE PRIORY OF ST. JOHN IN CLERKENWELL

was a Maltese, established at Malta. Of this Order there was a branch in England, of which Sir William Weston was the last Lord Prior; the old knight, being senior to those there, always acted as the commander of the Order in England. By the Act of Reformation he had been expelled as a papist in 1534, and was banished. After Sir William's death, in 1580, the Order was re-established in England. The Order of St. John of Jerusalem was founded in 1118 for the purpose of maintaining the honour of Christendom against the Turks. They were established by Hugh, a French knight, at Rhodes in 1306, and after the loss of that island they were settled by the Emperor Charles V. at Malta. They were afterwards by a second Maltese, who

by death, which strooke him to the heart at the first time when he heard of the dissolution of the Order." Fuller, in his *Memoirs*, adds: "His hospital and earthly tabernacle were buried together, and gold, though a great cordial, could not cure a broken heart." Boston at this period was a large port, and

carried on a considerable trade with the Levant.

Amongst the Admirals of the Fleet of the Knights of Rhodes were Sir John Weston (1474), and Sir William Weston (1520). These Westons, the three knights of St. John, the brother and uncles of Sir Richard, all took prominent parts in the crusades against the Turk. It is also probable that the Weston family materially helped Henry Tudor in the successful venture which ended in the placing of the crown on his head on Bosworth field.

It is pretty evident that the services rendered by the family to the Tudors placed them in high favour, and, as consequence, important appointments were bestowed upon them. Edmund Weston was appointed Captain, Keeper, and Governor of the Island of Guernsey within a month of the battle of Bosworth, an office which subsequently became almost hereditary in the family. W. Berry in his *History of Guernsey* says: "The office of governor of the island came at an early date, and in the fourteenth and fifteenth centuries had been often held by royal

## *A Surrey Manor House*

princes. The Westons held the post continually from 1488 to 1541." Sir Richard Weston, who was the most important and prominent member of this ever loyal family, was an extraordinary man—one who was not only a soldier, but also a diplomat

State ceremony, and for thirty-three years, from the first year of his sovereign's reign until his own death, he served his master faithfully, never losing a single office, and retaining all through his entire confidence. Never was master more truly served, and this Henry



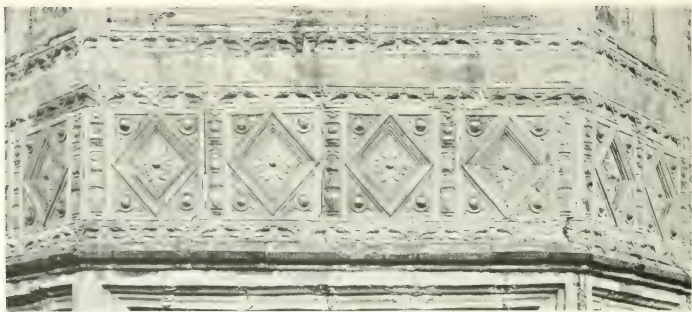
TAPESTRY IN STAIRCASE HALL IN EAST WING.

and statesman—a rare combination. Were that all, it would have been enough; but he was more, for he was also a seaman, ambassador, governor, treasurer, privy councillor, and judge of the Court of Wards. He amassed much wealth, and was a great patron of art. It was due in a great measure to this man's ability and services that Henry VII. and Henry VIII. built up the strength of the Tudor monarchy in the sixteenth century. State papers of that period show that he took part in almost every

acknowledged by the unbroken loyalty he evinced in return. Mr. Harrison adds: "He rose into royal favour under Archbishop Warham long before Wolsey; he retained it under Wolsey, and after Wolsey's fall, the trust of More, and afterwards of Cromwell, until Henry VIII. died, and the death of Cromwell."

For opportunities and patronage Henry VIII. showered upon him, such as Henry VII. had done upon Edmund Weston, his father, in the fifteenth century, to detail in full. Amongst these, however, was his





TERRACOTTA LOZENGES OVER A BAY IN THE QUADRANGLE

appointed as Lieutenant of the Castle and Forest of Windsor. He married Anne Sands, or Sandys, of Shere, his wife becoming gentlewoman of the queen in 1500, as she was to Queen Elizabeth of York, who died in 1503. By his marriage he had an illegitimate son, Francis, born in 1511, who was named after Francis I. of France.

The same year Weston was sent with a force under Lord Darcy to assist Ferdinand of Spain in the

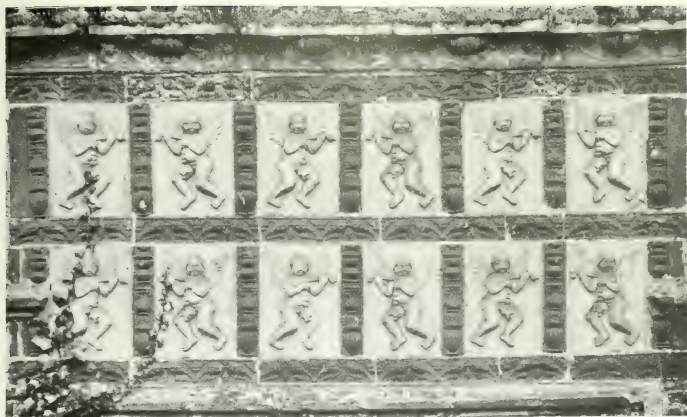
after died, and Mary eventually married Philip II. of Spain. Sir Richard remained in France five months, and during this time had ample opportunity of seeing the French château which had been recently built. It is probable that, being a man of great taste and a lover of art, he determined to build himself a house, on his return, which should resemble the château he had seen on the Loire. In 1520 Sir Richard was present at the Field of the Cloth of Gold as one of

the knights selected for Hampshire. A few months later he was one of the witnesses to the alliance of Henry with the Emperor Charles V. In 1523 Sir Richard raised a contingent to serve under the Duke of Suffolk in the useless war against France, which, owing to the jealousies of the allied princes and the mismanagement of Brandon, was a complete failure. In 1525 he obtained, through Wolsey, the office of the Duchy of Lancaster, and in the same year was appointed Treasurer to the town and marshes of Calais. Here he resided a good deal. In 1527 he was appointed Grand Master



CONCRETE TERRACOTTA LOZENGES OVER A BAY IN THE QUADRANGLE

Thomas James, of West  
... ..  
... ..



TERRA-COTTA WORK OVER DOOR LEADING TO GREAT HALL SHOWING AMORINI DIVIDED BY A BALUSTER DESIGN  
IN THE STRING COURSE ABOVE APPEARS THE "TUN"—FOR WEST

Lord Prior of England, which gave him rank as one of the great officers of State. Three years later he was made Under-Treasurer of England, which office he held for twelve years, surrendering it only in his last illness, when about seventy-five years of age.

In 1523 Anne Boleyn was crowned, the coronation

being received very coldly by the majority of English people. Both Weston and his son Francis, however, showed their loyalty to her, and within two months of the coronation Henry paid a State visit to Sutton Place.

About this time Henry was restless and anxious, for the queen was expecting her confinement, and



PORTRAIT IN STAINED GLASS OF CHARLES II. 1685  
FRAGMENTS OF ROYAL ARMS AND THE GARTER



FRAGMENTS OF HEADS RUFFIA MENDED, THE STAFFORD  
KNOW AND A PORTION OF THE GARTER



PORTRAIT ON PANEL OF HENRY VIII, AFTER HOLBEIN



PORTRAIT ON PANEL OF QUEEN ELIZABETH I, AFTER ZUCCHERO

they were both desperately anxious that a son should be born. He tried his best to hide his anxiety from his wife, and his "pastimes in hunting and deer" were his chief amusement. It is even probable that the business of hunting was an excuse to meet his women in secret, and hence it is that

Sutton was the scene of council meetings, at which plans were discussed for the future of the kingdom.

The Anne of Cleves marriage was a disaster, and the king's health was ruined by the strain of the war.

At the end of the reign, the king was in a state of physical and mental collapse.

Anne's fate and the part played in this tragedy by Sir Richard's only son. It is quite remarkable to note that, despite the fact that Henry had but just ordered the execution of Sir Francis Weston, Sir Richard's only son, still the owner of Sutton Place remained loyal to his sovereign.

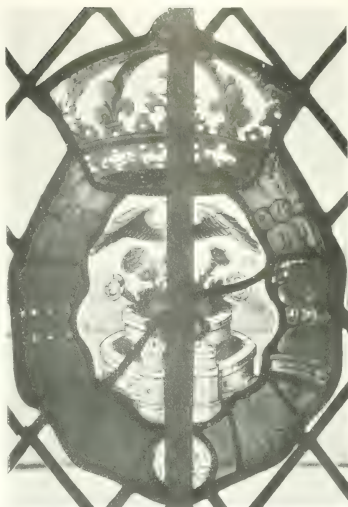
Bearing his terrible bereavement bravely, he retained Henry's favour, subsequently attending the coronation and funeral of Jane Seymour, the happy marriage of Edward VI., and the State reception of Henry's fourth wife, Anne of Cleves. In 1549 Sir Richard, who was then over seventy years of age, and had served Henry for thirty years,



THE FIREPLACE IN THE GREAT HALL, IN THE PALACE OF THE PARLIAMENT, LONDON, AS IT WAS IN 1549

was sent to meet Anne of Cleves on her landing in England prior to her marriage, which turned out so disastrously, and which lost the instigator of it, Thomas Cromwell, Earl of Essex, his head. But neither Cromwell's nor Wolsey's downfall affected Sir Richard's position, and he was appointed Master of the New Court of Wards, which office he held till his death, two years after. He was buried in the parish church of the Trinity in Guildford, but unhappily all traces of his tomb have disappeared. He was succeeded by his grandson, the only son of Sir Francis, whom Henry executed. Mr. Harrison's description of Sir Richard is that "he was one of those skilful, wary, and trusty servants of the Tudors by whose energy and craft they established a strong personal government in England. . . . His only son and heir, a personal playmate and minion of the king, had been married to a rich heiress by the king's favour in 1530, and in 1532 he was made a Knight of the Bath at the coronation of Anne Boleyn. Four years afterwards that son was executed on Tower Hill as one of the reputed lovers of the queen. Yet the father, mother, and widow remained at Sutton to enjoy and accept the favour of the king."

To be a trusted minister and servant of Henry VIII. for



STAINED GLASS. "TUDOR CROWN, A HEART AND CROSS" IN FLAMES

*From the collection of the National Trust, Surrey, England.*

fortunes of the master; and the house which the minister built him on the ancestral manor of the king has shared in the blight which crushed the lives of both. It is still overshadowed by the catastrophe which snatched from the one his wife and from the other his son. Bright and promising was the fortune of Henry and the fortune of Sir Richard

when these walls first rose in the freshness of their fanciful grace. But the only son who had played with them as a boy never lived to inhabit the house he had so helped in the building. He who gave the estate to his family, and gently nurtured



A. M. DE CROMWELL'S COAT OF ARMS. THE HEART AND CROSS. THE HEART AND CROSS. THE HEART AND CROSS.



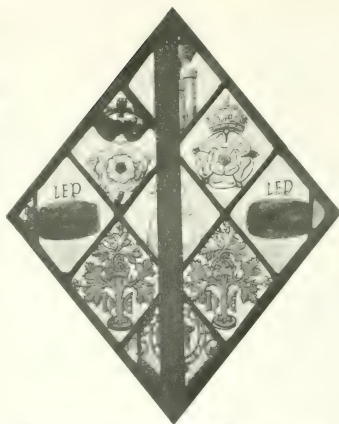
to it in blood and shame. He who obtained the estate by the king's favour, lost the son who should have inherited it by the king's trust. And the two in some way linked seem still to have lived on in relations of intercourse, nay, almost of friendship, as if their calamities had come to them by some inscrutable destiny, as if the father could as little blame the king as the king could blame the father."

Almost immediately after Sir Richard received from Henry the grant of the manor of Sutton in 1521, he set to work to build the house which now stands. It is not known whether the designer or architect was English or Italian. But whoever he was, he was a man of wonderful taste.

man of wonderful taste. Contemporary with Sutton Place are such famous buildings as Hampton Court:

Grimsthorpe Castle, Lincolnshire, the home of the Willoughbys; Hengrave Hall, built by Sir Thomas Watson, and so long inhabited by the Gals, formerly Christ Church, Oxford; and Trinity College, Cambridge. Sutton Place is notable as being the oldest country house in England, but more famous for its half-timbered hall, which is said to have been a fortified building.

only. However, position in the distribution of wage contracts in the economy were internally consistent (no firm simultaneously offered a low wage contract and a high wage contract), the *internal* requirements were met as the most restrictive (the higher the wage, the farther to the right).

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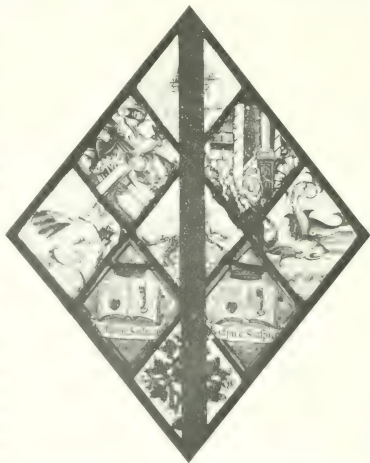
eighty-one feet each way. The building was an inner square

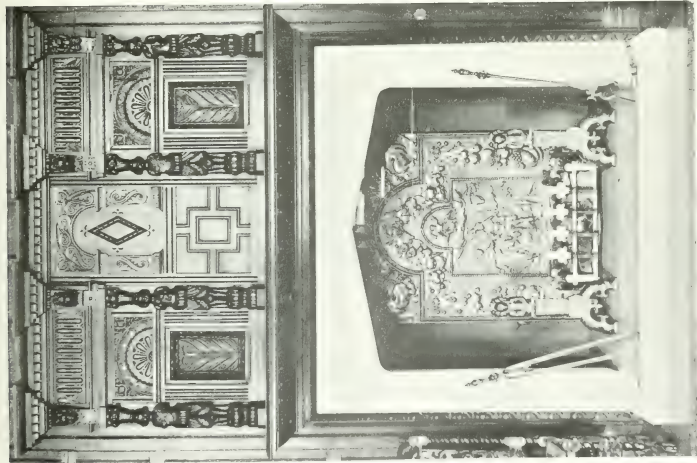
purely domestic buildings  
in place of the fortified  
castle.

There was no suggestion of even the smallest attempt at defence in the house he erected, it being simply a building of brick and terracotta, symmetrical, light, and airy, with great windows, tall clusters of chimneys, and spacious apartments.

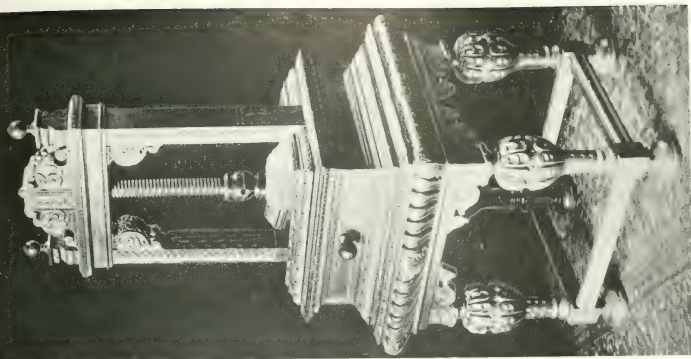
The house was built on the manor, about half a mile eastward of the old hunting lodge, where the chapel now stands. In shape it consisted of a main building facing north and south, with two long wings projecting to the north from either end, these again being connected by a gatehouse. Thus a complete quadrangle was formed, measuring

on the western side of the triangle, of about fifty feet by forty feet, while the stabling and offices were beyond. As I mentioned, the entire house was built of red brick, the mouldings, window dressings, mullions, architraves, and ornamentations being of terracotta. This was perhaps the first terracotta house introduced into an English domestic building. No stone was used, with the exception of the blocks on which the massive doors of the gate-house hung. To-day the old brickwork is a joy to gaze at, and having given it a delightful mellow tone, while the wonderful old terracotta is in as fine a state of preservation as on the day it was put in 300 years ago, the mouldings retaining their sharpness,





THE DOOR IN THE DINING ROOM, WITH THE SEVEN-FOOT-THREE-FOUR-FOOT



CARVED OAK DRESS

SEVEN-FOOT-THREE-FOUR-FOOT



as the illustrations will show. With the exception of the gatehouse, which has unhappily disappeared owing to a serious fire, the house, externally, is as Sir Richard saw and used it, and so we are enabled to get an exact impression of the first purely domestic country house, just at the war of the barons' civil. Houses in those days were designed to afford accommodation, not only for the family themselves, but also for numerous retainers and servants. Hence it was that one usually found in early houses the large hall, where all dined together, with the raised part or dais at one end for the lord and his family, and at the opposite end the butler's, butler's pantry, offices, and cellars. There was a gallery or solar room upstairs, used by the master of the house, and generally a window or opening from which he could look down on those below before and after feasting. At Sutton Place

the gallery is a very fine specimen. The minstrels' gallery was at the opposite end of the hall. In a letter 1881 I would describe the house only as it now is, and give illustrations of some of the interesting contents.

[illegible]

1588), Herse (1530), Jean Raes, W. Pannemaker (1548), and Bernard van Orley, the designer of the Hampton Court tapestries. These tapestries bear the Brussels marks—a castle *or* and shield *gules*. There are a great number of these in the house, all in excellent condition and hung to great advantage, the subjects varying, some being scriptural, others allegorical. The Brussels pieces have the borders of vines and pomegranates, which are characteristic, while one or two are purely landscape subjects. There are also several pieces of old Jacobean needlework and stump-work in the gallery, and one in particular, a piece of Elizabethan needlework relating to the Galmer family and the Earls of Winchelsea, is of especial interest.

The old painted glass which adorns the great hall is just as it was put in centuries ago. The wonderful colouring in the heraldic devices on the glass is worthy of study, and it is remarkable to find that they have been so well preserved. It must be remembered that glass-painting reached its perfection

to have been in 1530 and 1550, and had even begun to decline in 1545. Not only do these arms refer to the Westons, but also to those connected by alliance with the family, and those, including kings, queens, and princes, who visited Sutton, or owned the manor. There are also the emblems of both Roses, white and red, the badge of the Union of the rival houses of York and Lancaster. No less than fourteen windows with ninety-two separate lights in the hall at Sutton Place are filled with shields, with one coat of arms or device in each. Of varying quality, and belonging to three different epochs, they are of rare beauty and workmanship, and are certainly amongst the most interesting of the varied treasures of Sutton Place.



# Pottery and Porcelain

## The Evolution of Black Basaltes Ware

By E. N. Scott

BLACK basaltes ware, which has its lowly origin in the rude products of the seventeenth century peasant potters, and its exalted culmination in the monumental works of Wedgwood, is worthy to rank side by side with that most original of the great potter's productions—jasper. True, its appeal is more limited, but in the same sense as the appeal of sculpture is more limited than that of painting. Basaltes invites appreciation solely through its beauty of form and the variety of tone produced by the play of light on its surface, just as does a piece of sculptured marble. Jasper claims attention through its charm of colour as much as through its beauty of form and design, just as does an example of painting. The truth is, the sense of form comes of a deeper understanding of æstheticism than does the sense of colour, for the latter is the more easily impressionable. Sculpture is no lower in the scale of fine arts than painting, and so basaltes is no lower in the scale of applied arts than jasper.

Basaltes is the indigenous product of Staffordshire, for it was doubtless with the peasant potters of that county in the seventeenth century that it had its origin. The somewhat vague evidence of historians, combined with the more certain evidence of remaining pieces, proves

that they sprinkled their red ware with a mixture of powdered manganese and lead-ore, and so produced a glazed pottery, which was, at any rate, superficially black—or nearly so. This black glazed ware, of which we give two photographs, of course differed from basaltes, which is unglazed and black throughout. The further step in the evolution of basaltes was probably taken by the Elers during their stay in Staffordshire from about 1690 to 1710, by mixing the manganese with the clay they were using for their red terra-cotta, and so producing an unglazed stoneware which was black throughout. There is no reason to doubt that this was so, although no pieces are in existence which can be attributed to them, but it needs no great presumption to conclude that potters so resourceful as the Elers availed themselves of the suggestion offered by the methods of the peasant potters, and added to the manufacture of their more

famous red pottery—the production of black ware.

The oldest specimens of pieces of unglazed black pottery are two bits of spoons in the Harewood Museum, which belong to the early part of the eighteenth century and which are here illustrated. They are by Tarrant, who, together with A. Hanley, founded the



WIN AND WAGES VASES  
MODELLED BY FLAXMAN FOR WEDGWOOD AND BANGSLAY

7 IN. H.



BEAVER-GAZETTE WARRE 27TH CENTURY

Elers by a burning glow. There is no evidence to suggest that Twyford showed any signal originality in his ceramic productions, and the proof of his having made black ware supports the theory that the Elers produced it, and that he learned from them the secrets of its manufacture, just as he learned the secrets of the red ware. These pieces, however, differ very considerably in design from the ware usually attributed to the Danes, and show a marked contrast of naturalistic ornamentation to the restrained and conventional nature of the latter.

[illegible]

Contemporary ceramic sculpture, pottery made this time with the use of a slip-cast technique, decorated with a wash of Wuyang, a red, ochreous pigment. 1760, through its use of the first elegant ceramic pigments, marks the time of transition in the use of natural glazes compared with the use of synthetic glazes. The artist, an Wujiang (1760-1810), is famous for his red colour, ochreous glaze and his use of the slip-cast technique, marking a transition in the use of glaze, from natural glazes to synthetic glazes. The artist is a Wujiang (1760-1810), famous for his red colour, ochreous glaze and his use of the slip-cast technique, marking a transition in the use of glaze, from natural glazes to synthetic glazes.



BLACK GLAZED WARE 17TH CENTURY

charm is well exemplified in the fine sphinx centrepiece of Wedgwood & Bentley's manufacture, here illustrated. Basaltes possesses some of the characteristics of natural basalt, and it possesses, too, something of the appearance of bronze, but its truest artistic qualities are related to neither; they are essentially ceramic. Wedgwood recognised its resemblance to

natural result, as is evident by the name he applied, and it was very likely the work of the Egyptian sculptors in this material that suggested the Egyptian as the first of the classic styles he adopted. Wedgewood, too, perceived the suggestion of bronze, and when—probably inspired by the classic productions in this metal—he decided to imitate bronze in pottery, he carried this suggestion too far by applying to the ware his

so-called "bronze" aesthetic." Examples of this are, however, rare, but in the Wedgwood Memorial Institute at Burslem there is a candelabrum, which has been so cleverly manipulated that on our first needs some convincing that it is baseless at all. But Wedgwood was too true a craftsman to try to perpetuate this method—skilful but inartistic—of imitating in one material what can be so much better produced in another. And so we see he turned his attention to

the execution of works which were not only beautiful in design, but which also complied with the technical and economic qualities of the modern.

Returning to the origin of this variety, it should be observed how close along the line the production of black pottery is associated with red, and this is only natural.



TUNG-I ZHENG and YU-K. WANG, TUNG-I WANG AND CHIA-



## *The Evolution of Black Basaltic Ware*

seeing how the fabrication of the one so easily arises out of the other. Wedgwood for a time made the two side by side, as is evident from the similarity in methods of execution and enrichment—particularly the application of engine turning to both—and also from the fact that in many pieces the two bodies are seen in combination. With regard to the latter point, most representative collections of Wedgwood wares contain pieces of red pottery decorated with black applied ornament, and also examples of basaltic enriched with red applied ornament. The latter, which include useful and ornamental examples and also medallions, are pleasing in effect, the limited application of the red suggesting a sense of refined contrast. Nevertheless, they pale into artistic insignificance beside the noble simplicity of the fine specimens which are unalloyed with any other body, and which depend solely for their effect upon modelling produced by various means—and upon the natural qualities of the material.

Yet again, the red and black wares are associated in Wedgwood's productions, for when, influenced as he was by Bentley's classic taste and the acquisition of examples of classic art, he essayed to reproduce the painted Greek and Etruscan vases, he once more utilised the two wares. Upon the red he painted his "shining black" to form the ground, leaving the red of the body to compose the ornament; and upon the black he painted the ornament with his "encaustic enamels." He, however, utilised the first process,

which was, of course, the method generally adopted by the ancients, to a very limited extent. The majority of these pieces he executed by means of the second process, because of its greater facility of execution, and because of the smaller demand it made upon the skill of his painters. Of these vases, frankly imitative of the Greek and Etruscan productions, it is only necessary to say a word. Scientifically they were excellent, but artistically their execution was so lacking the facile, spontaneous, and decisive touch of the ancients, that Wedgwood probably realised them to be neither worthy of his medium nor of his craftsmanship. At least, his later productions justify this assumption.

Basaltic, unalloyed with any other body and disassociated from enamel—in fact, true basaltic—now claims attention. As was the case with each class of his productions, he first employed it, probably from 1766, in the fabrication of articles of utility, such as tea and coffee wares, salt-cellars, candlesticks, flower-pots, and inkstands. In the production of most

of these articles he evinced a simplicity of form and severity of enrichment that give a sense of absolute fitness to the material, to the methods of fabrication,

and to the purpose of their production. The tea and coffee pots and other like articles of usefulness in most collections, which, for beauty of shape and appropriateness of enrichment, are worthy to take a place with the more ambitious decorative pieces. Their qualities arise in a large measure from the method



ENGINE-TURNED VASE, LEOPARD  
HEAD HANDLES. WEDGWOOD  
AND BENTLEY. 17 INCHES.



LEOPARD TRIPED VASE  
WEDGWOOD AND BENTLEY.  
12 INCHES.



ENGINE TRIPED COFFEE POT  
WEDGWOOD AND BENTLEY.  
10 INCHES.

of manufacture, throwing on the wheel and turning on the lathe. Wedgwood developed the possibilities of the lathe, first used in Staffordshire by the Liles, to the utmost extent of its capacities, and found in it artistic properties that were quite unthought of. The objection may be raised that the process of engine-turning is too mechanical to be artistic, but in the case of basaltes its fine texture and hard nature have to be taken into account, and then the appropriateness of lathe-work in relation to this ware will be realised. A study of one of these collections of pots, or such like articles of utility, decorated with flutings incised as the piece was being finished on the lathe, will serve to show the fitness of this method of decoration. Its very simplicity and geometrical accuracy seem exactly what are required for the enrichment of such a surface.

Wedgwood's inclination, as soon as he had mastered the technique of his craft, was towards the technical work of decorative vases, and from this source, in 1769, he was at Etruria, in conjunction with Bentley, and from the fabrication of these, and other ornamental objects, he was, for some time, occupied in the further improvement of his pottery. It was, however, in 1770, and again in 1771, that he was again in London, and it was then that he was introduced to the English aristocracy, and it was then that he was introduced to the English aristocracy, and it was then that he was introduced to the English aristocracy.



SPHINX CENTRE PIECE  
WEDGWOOD AND BENTLEY 15 INCHES



SPHINX CENTRE PIECE  
WEDGWOOD AND BENTLEY 15 INCHES

were thrown on the wheel and finished on the lathe, but without fluting. The next step was the application of oval medallions of figures to these same vases. As a matter of fact, the first basaltes shape recorded by Wedgwood in his original shape-book—now preserved at Etruria—is one of these medallion-decorated vases, but it is only reasonable to assume that those without the medallions were first produced. In the course of development these same vases were varied by the addition, in place of the medallions, of festoons of vine or flowers.

Seeing how successfully Wedgwood had utilised the fluting produced by the lathe in the enrichment of his useful articles, it is not surprising that he soon realised how advantageously it might be applied to his vases. Indeed, for simplicity of form and re-

straint of enrichment, the vases which mainly depend upon engine turning for their decoration hold the foremost place amongst his products in basaltes. The bodies were generally decorated with flutings, surmounted by friezes of festooned drapery or flowers, the handles springing from satyr heads, masks, or goat heads. Naturally, these motives were varied, but the vases of the simplest character, produced from about 1769 to 1782—the best years of the Wedgwood & Bentley partnership—are of similar form, and are obviously related one to the other. The artistic climax of this class of vases, we venture to assert, was reached in the beautiful example here reproduced, one of a pair to be seen at Etruria. The fluting seems absolutely fitted to its oviform





PRINCESS FREDERICKA SOPHIE WILHELMINA

BY J. F. A. TISCHBEIN

*Styke's Museum, Amsterdam*





## The Evolution of Black Basaltes Ware

body, and the leopard-head handles, together with the bands of ornament around the shoulder and foot, seem to supply just sufficient enrichment to the restrained form of the vase.

These simple pieces, which are essentially the product of the thrower's wheel and the turner's lathe, gradually developed into the more elaborate examples which are inherently associated with the process of casting—long before introduced in the production of salt glaze. The most famous amongst the early ornamental examples of greater elaboration were the "Wine and Water" vases, modelled by Flaxman in 1775—here illustrated. It is not at all unlikely that in their production Flaxman was influenced by designs in bronze, but apart from the handles, which appear too weak for a ceramic material even of the strength of basaltes, they are quite appropriate to the material and possess a dignity and grace of form and enrichment which are quite satisfying. The elaboration of design, in pieces mainly produced by casting, reaches its culmination in the tripod vases, lamps, pot-pourri vases and such like examples of basaltes, of which we give three examples. One of the finest specimens of this class is the large sphinx centre-piece before referred to. The photograph gives some idea of its dignity of form, despite its elaborate character, and of its unity of design, notwithstanding the combination of decorative motives of different historic periods. The sphinx pot-pourri is an early example of the numerous tripod vases produced and is another good example of the caster's art. The leopard tripod vase is a later example of the same class and, even apart from its design and modelling, is of special interest by reason of its method of production. The lower portions are cast. The upper bell-shaped portion and the lid are thrown and turned, the band of ornament and the diminutive figures forming the knob being afterwards applied. The engine-turned fluting, by reason of its simplicity, appropriately acts as a foil to the richness of the lower portion.

In the pieces belonging to this period of greater elaboration, we have the culmination of classicism as applied to basaltes. Beginning with pure Egyptian ornament, Wedgwood also used Greek, Roman and Renaissance—indeed he borrowed more or less from all the historic styles—and combined motive with motive, as only a master craftsman would venture to do, until he evolved a classicism of his own. In some few instances, the great potter even went so far as to combine with the conventional ornament of classic art the naturalistic enrichment he used less frequently, but in so doing, he set himself an even greater task than in combining the motives of differing historic

styles. When the naturalistic ornament was treated broadly and severely, the result was not displeasing; but when it was not, the result was a sense of incongruity. A case in point is a large classic pot-pourri of tripod form, formerly in the Probert collection and now in the Wedgwood Institute, and in this instance a festoon of ivy has been applied—almost, it would seem, as an afterthought. Another example is a tazza with red applied ornament, in the South Kensington Museum, and in this case the enrichment consists of naturalistic vine growth as a frieze and a Greek border as the plinth decoration.

The final development of true basaltes took place in 1776, when Wedgwood commenced to apply bas-reliefs of classic figures and groups to his vases and other pieces—reliefs which in frequent instances were the same as he applied to his jasper ware; for instance, *The Dancing Hours* and *The Apotheosis of Homer*. Indeed, at this period the two wares were closely related in design. In the Wedgwood Institute there is an exact replica in basaltes of the jasper vase in the British Museum which bears the relief *The Apotheosis of Homer*, and is surmounted by a small pegasus. An example of another type of development was the application of reliefs to the "Wine and Water" vases. In the Wedgwood Institute there are variations of these vases, in which the all-sufficient festoons of the originals have been replaced by reliefs, representing *The Birth and Education of Bacchus* and *A Bacchanalian Dance*. A comparison of the two designs, however, reveals how immeasurably superior were the more simple and dignified originals by Flaxman. But it is not to be assumed that this latest class of basaltes productions does not comprise pieces of individually artistic worth, for one of the most artistic examples of basaltes which we have seen—especially if regarded from the decorative rather than the utilitarian point of view—is a large kettle in the Hanley Museum, showing great beauty in its restrained form and decoration. Its enrichment consists of a frieze of cupids treated in very low relief, which is enhanced by simple flutings turned into the piece on the lathe. Many other finely designed specimens of similar character are to be found in the various collections.

To complete the types of basaltes produced by Wedgwood, it is only necessary to mention the life-size busts, the statuettes (one of Mercury, modelled by Flaxman about 1780, is here illustrated), the modelled portraits, the seals and the intaglios.

The illustrations of basaltes are from examples in the museum opened at Etruria in 1860 by Messrs. J. and W. Wedgwood & Sons. The others are from vases in the Hanley Museum.



THE BEGGING GIRL

BY B. T. BLOMMERS

# Pictures

## Glasgow's Latest Acquisition By Percy Bate

THE picture lovers of Glasgow and the West of Scotland must surely be among the most public-spirited of citizens. Year by year the exhibition of the Royal Glasgow Institute of the Fine Arts is distinguished by the inclusion of masterpieces of all kinds lent from private sources, and year by year the civic collections are enriched by loans and gifts of the most important character.

Among the works of art which have lately been lent to the city may be noted the collection of Captain Dennistoun, of Golfhill; a series of works by our native masters of the eighteenth century (including Gainsborough, Romney, and Turner), from Sir Edward Tennant; an important group of Dutch pictures of the

## The Carfrae Alston Collection

seventeenth century, owned by Mr. Arthur Kay; a notable collection, mainly of Italian pictures and portraits of the finest period, made by Mr. William Beattie; and, by no means least, a unique group of modern works belonging to Mr. Andrew Maxwell, among which are to be found a splendid Corot, and fine examples of Monticelli, Monet, Chalmers, and Tadema.

Turning from the loans to the gifts and bequests, mention should be made of such individual donations as Albert Moore's exquisite *Reading Aloud*, Sir James Guthrie's impressive *Highland Funeral*, Sir E. Burne Jones's beautiful *Dance and the Tower of Brass*, an authentic *Virgin and Child with St. John*, by Botticelli,



CHURCH INTERIOR

BY JOHANNES JOEL 1882



A QUIET BERTH MORNING GLOW

BY JAMES MARIS

and a fine *Virgin and Child Enthroned*, by Bartolommeo Montagna (to name no others), each recently presented to the city by generous Glaswegians; while even nobler in scope and more important in artistic value are such unique benefactions as the Elder bequest, the Reid gift, and the Donald bequest. The two latter are probably among the most magnificent individual contributions made in recent years to any British gallery, the Reid gift comprising one of the greatest Corots in the world, a superb Israels, notable works by Constable, Jacque, and other painters of a like eminence, and a glorious Turner, a canvas of the finest possible quality, in perfect condition; while the Donald collection of some forty pictures includes thirteen examples of such leading Scottish painters as Orchardson and Paterson, as well as a long series of admirably selected and highly original masters as Millet, Deshayes, J. M. W. Turner, Delacroix, Rousseau, Daubigny, and other artists of the Barbizon and modern French schools.

And now, briefly regarding the donations there recently added to the collection of Mr. Carfrae Artze, who has generously offered over to the city eleven fine French and Flemish domestic cabinet pictures,

mostly water colours (together with a masterly bronze of *A Prowling Panther*, by J. M. Swan), each work typical in mood, method, and subject of the artist represented, and all chosen with cultured and fastidious taste.

This is not the place for an elaborate account of the pictures thus added to the permanent collection of Glasgow, but a brief note concerning them may be desirable. They are singularly even in quality, and there is probably no individual work which stands pre-eminent amongst them, but there are some grounds for naming first among the drawings two by Johannes Bosboom. Both are in some ways slight, but each is full of distinction; and while the one entitled *The Interior of a Court House* is notable for its breadth of handling, its happy contrast of light and shade, and the skill with which the artist has used the dark masses of his composition, the other (the *Church Interior* here reproduced) is equally characteristic in its colour-scheme of harmonious browns and its spontaneity of draughtsmanship. Another of the great Dutchmen, Anton Mauve, is also represented by two drawings, one a piece of pure landscape, *Clearing after Rain*, with sand dunes and sparse herbage beneath a beautifully felt and subtly-treated grey sky; the other a landscape





THE HERDWIFE

BY ANTON MAUVE

with figures—*The Herdwife*—charming in design, beautiful and reticent in colour, and evincing in every one of its few square inches the artist's innate appreciation of the fundamental qualities of water-colour art.

By Albert Neuhuys is a low-toned figure subject called *A Two-Handed Crack* (a Scotch phrase happily applied to a Dutch drawing), in which are depicted two urchins in earnest converse, sitting beside a fire whereon a cauldron boils; while Adolf Artz is represented by *Placid Enjoyment*—a mother and her two children resting on the grassy shore, the sea blue-grey in the distance beneath the tempered sunlight of a hazy day. In the same *genre* as these two is an aquarelle which is probably one of the most beautiful things in the collection, the lovely *Milkmaid: Morning Call*, by Bernardus J. Blommers, a drawing at once broad and delicate, in which the pale blue of the girl's dress and the cool grey of the cottage wall are deftly relieved by the happy accent of the blue yoke which has slipped from her shoulders, and the deeper hue of the pail she has just laid down.

Sharply contrasting with the dainty art of Blommers, the two drawings by J. M. Swan next call for notice, and in particular the impressive *On the Alert*, which shows a lioness and her two cubs prowling on the

of a precipice, the valley below being filled with mist. Like all of this capable painter's work, the drawing in question shows an instinctive sense of power, and while it is carried just far enough to be absolutely complete, it yet retains all the *verve* and vigour of a first sketch. Finally must be mentioned an atmospheric rendering of *Antwerp*, by Jules Lessore, and (hanging pendant to this) *South Queensferry*, by Robert W. Allan, a broadly-treated rendering of an old Scots village street bathed in the cool sunshine of early morning, beneath a clear and pellucid sky.

Fewer in number than the water colours, as has been said, the oil paintings are no less distinguished in quality, and among the first to demand notice are two by James Maris, *The Storm-Cloud* and *A Quiet Berth: Morning Glow*. The former is a dignified and largely seen composition, in which the sensation of impending thunder is admirably conveyed; the latter, larger in scale, is a striking canvas, freely and broadly handled, and delightful in the luminous quality of the sky and the rich green of the grass, both dexterously emphasised by the sombre foliage of the trees. Not less spontaneous is the vivaciously treated *Crail Harbour* of R. W. Allan, while in quite another mood Alexander Frazer's *Barncluith*, highly wrought,



EARLY LIFE

BY D. V. CAMERON



ON THE ALERT LIONESS AND CUBS

BY I. M. SWAN

completely realised, and sparkling and glowing with sunshine, proves Mr. Alston a collector as catholic in his taste as he is discriminating in his judgment. And if any other evidence were needed of his sympathy with widely-varying ideals in pictorial art, it would be found in the two last canvases to be mentioned, works absolutely different in their character from the realism of Frazer or of Mauve. These two pictures (each in its way instinct with the note of romance) are D. Y. Cameron's *Fairy Lilian*, painted at a time when this truly poetic artist was under the spell of Matthew Maris, and Adolphe Monticelli's *Garden Fête*, an exquisite idyll of the golden age, quite lovely in its glamorous colour, its suggestion of idle, languorous breezes, and its ardent sunshine.

It would have been possible to expatiate at much greater length on the beauty and the charm of this collection thus generously bestowed on the donor's native city, but enough has been said to show that Mr. Alston's gift is of the highest artistic importance. Admirably chosen, each work has its own characteristic qualities and its own individual appeal. There is not one which dominates the mind of the observer by reason of its size; not one which seeks to dazzle because of its vibrant colour, or to allure by dash or brilliancy of paint; their appeal is that of quiet power. A certain sweet gravity is the keynote of the collection as a whole, and each of the works included in this important benediction impresses by means of its quiet poise and reticent artistry.



(4) GEORGE I. TORTOISE-SHELL AND SILVER



(5) WILLIAM III. MOTHER-O'-PEARL AND SILVER



(7) CHARLES I. TORTOISE-SHELL AND SILVER



(6) QUEEN ANNE MOULDED HORN AND SILVER



(14) WILLIAM IV. TORTOISE-SHELL AND SILVER



(13) GEORGE III. GOLD WITH MINIATURE



## Some Royal Snuff-boxes

By W. B. Boulton

THE snuff-box having been always among the more intimate possessions of its owner, it follows that a good collection of snuff-boxes is often representative of the taste in minor matters of succeeding generations of gentlemen, and at times throws interesting sidelights upon their personalities and the events which have agitated their lives. Such considerations as these are very obvious in looking over a collection like that of Mr. Sloane Stanley, at Paultons, a gentleman who has been kind enough to place his treasures at the disposal of the writer. His collection is a large one, and although it contains many boxes of very costly material, it has been formed upon a design which contemplated considerations of more interest than mere intrinsic value. It includes, for instance, a set of boxes each of which has a direct reference to one or other of the monarchs who have occupied the throne of England since the snuff habit came into vogue.

It is improbable that a snuff-box exists dating from the reign of that great enemy to tobacco, James the First, but Mr. Sloane Stanley has several which commemorate the virtues and misfortunes of his son. The first illustration shows a fine specimen of pierced silver work surrounding a medallion portrait of King Charles; another (2), archaically carved in box-wood, quaintly records the tragedy of January 30th, 1649; a third (3) is a very good specimen of the early use of tortoiseshell and silver in snuff-boxes.

The Stuart tradition is preserved in a very interesting fashion in (4), a fine specimen of the memorial box. It is of silver and mother-o'-pearl, and, as will be seen from the photograph, is engraved on the inside of the lid with a representation of the escape of King Charles the Second in the Boscobel oak. The top of the box is carved in low relief with a bust of Charles the First surrounded with the emblems of his piety and his misfortunes—the book of Common Prayer, an axe, and a broken sceptre. It was probably long carried by some loyal adherent of the family, for the carving is so worn by use as barely to shew the design. Mother-o'-pearl was a favourite material for the snuff-box in those days, as witness the very chaste box (5) of that material and silver in which is mounted a medal of William the Third, commemorating the glories of the Revolution of 1688.

The excellent taste of the Queen Anne period appears very pleasantly in the silver box (6) with a moulded horn medallion of the queen. The mouldings and hinge of this box are charming in their proportions, and the delicate pattern in inlaid silver surrounding the bust is quite typical of the best design of the period. The exiled branch of the Stuarts is represented in Mr. Sloane Stanley's collection by two very interesting specimens, (7) a small silver box with a miniature of James, the Old Pretender, as a young man, forming the lid, and covered with the



(1) CHARLES I. PIERCED SILVER





(13) GEORGE IV. GOLD AND CRYSTAL.



(11) GEORGE III. AND QUEEN CHARLOTTE GOLD WITH  
ONYX CAMEO



C. 18. YOUNG, PRINTER      SILVER, WITH SECRET MINIATURE



(7) THE OLD PRETENDER      SILVER

[illegible]

[2] EXECUTION OF CHARLES I. CARVED BOXWOOD

## Some Royal Snuff-boxes

Stuart tartan, and (8) a silver box lined with mother-o'-pearl commemorating the memory of Prince Charlie. Its attraction for the loyal Jacobite was the miniature of that Prince, concealed by a double lid, clearly shewn in the photograph.

It must be confessed that the taste in snuff-boxes appears to have suffered a gradual decline with the accession of the Hanoverians. That of George the First (9), it is true, is harmless plain silver and tortoiseshell, a return both in design and material to the designs of the days of Charles the First, but the later boxes are more interesting from their associations than as works of art. George the Second appears in the gold medallion mounted in crystal (10), an arrangement which displays no very great taste. Boxes of George the Third are very numerous. An interesting one is that (11) shewing King George and his Queen as



(4) CHARLES II.: THE FOSCIBEL OAK  
MOTHER-O'-PEARL AND SILVER

young people carved as a cameo in onyx, which has an added interest as having once belonged to the Duke of Kent. (12) is a typical presentation box of that reign, with a finely painted miniature of the King as an older man. The taste in boxes certainly declined under his son, whose box (13), presented to Colonel Congreve, contains a heavy gold medallion of the Regent, by Wyon, surrounded by flamboyant design in gold, and mounted in crystal. A similar box (14) is that of William the Fourth, also by Wyon. The reverse of the medal, forming the inside of the lid, commemorates the restoration of Windsor Castle, and the back contains a

fragment of oak from one of its timbers. An inscription rather naively records that the Castle was built by William the Conqueror, and restored by the fourth monarch of that name.





**"The Decoration and Furniture of English Mansions during the Seventeenth and Eighteenth Centuries," by Francis Lenygon  
Reviewed by Haldane Macfall** (Werner Laurie)

MR. LENYGN begins this large volume with a modest suggestion that it is written round the famous old mansion, No. 31, Old Burlington Street, with which he would seem to have business relations, but it is far more than such a book would imply; indeed, I may say that it makes a valuable companion to Mr. Macquoid's large work on English furniture. Its value lies in an ordered study of the rooms of the more important homes of England as a whole—it breaks ground in this most important field, for we have had too many books of late upon the details of furniture torn from their surroundings, without any hint of their relationship to the rooms for which they

were made. And until a more important and exhaustive work is written on the subject, Mr. Lenygon's volume will be as good a work of reference for the collector as any of which I, at any rate, am aware.

It is perhaps for the reason that the author has been bent upon the development of the room as a whole, rather than upon the pieces of furniture in it, that he is no good guide for furniture. The student and collector may be warned at the start that Mr. Lenygon goes back to the vicious system of dating pieces of furniture as being of "the end of the seventeenth century" and the like fatuities. These labels are utterly valueless. But we may wholly



TABLE 12. MARBLE TOP ENCLOSED IN CHASED BRASS FRAME

## Decoration and Furniture of English Mansions

disregard his dates and treatment of furniture; they are, when all's said, a very subordinate part of his book, and had best be ignored. But when he comes to the treatment of rooms the student will find the book of considerable value; and there is much excellent reading besides.

At the same time, and it may account for the author's weakness as a guide to furniture, his taste is on occasion as questionable as his assertions are dogmatic. These assertions of taste must be taken with considerable salt. Yet, on the whole, I like him for throwing down the gauntlet for Kent. This designer and architect of early Georgian years has never had justice done to him; and if Mr. Lenygon overrates him, he at least does not overrate him as much as he has been hitherto underrated. I thoroughly agree with the author that Kent produced much excellent and dignified work; but I am bound to say I see no reason to underrate the great men that followed him, Chippendale and the Adams, in order to raise Kent. The man's genius cannot be compared with the genius of either of these others. Nor does the fact that Chippendale created much mediocre design assist Kent's reputation—for Kent produced some shockingly clumsy and vulgar designs.

There is no greater falsity, none that has been a more fruitful source of vulgarity, than the idea that because a piece of furniture was made in a certain age that it must therefore be good. There is not a single period of the past that has not produced abominable designs and hideous craftsmanship. Kent and Chippendale both sinned many sins. It is, in fact, when we begin to look upon works of art with the dealer's eye instead of with the artist's eye, that we place a wrong value on all works of art and all craftsmanship. And there is no better proof of this than

in Mr. Lenygon's book, where we find him praising pieces of furniture simply because they are genuine antiques, but unable to see that they are absolute abominations in form and line. This is all the more to be regretted, since the author makes no attempt to evolve the design of furniture, and, therefore, is not in any way compelled to give several of the specimens which disfigure an otherwise handsomely illustrated and sumptuous volume.

But to get back to Kent. There is a large truth in Mr. Lenygon's contention that the writers on furniture are in the habit of judging isolated pieces designed by the early Georgian architect, torn from their surroundings, and finding them heavy. This is a most just attitude. They should be considered solely in relation to the palatial rooms for which they were intended, and of which they were a most worthy part. And almost more right is he in his contention that many of the rooms designed by Kent were dignified and handsome places. They were.

Mr. Lenygon's book is also valuable for the admirable series of chimney-places illustrated, and for his able estimates of their effectiveness as well as the history of their evolution.

Some of his examples of the art of Kent do not bear out his praise; on the other hand, such superb examples as the oval mirror with the terminals of women's heads and busts ending in mermaids' tails increase one's respect for the man's genius.

Besides the able chapters devoted to the evolution of the rooms of great houses, the author has several valuable chapters upon subjects only too often dismissed in vague generalizations by the writers on English furniture. The chapters on tapestries, on wood-panellings, on plaster decoration, on the School of Grinling Gibbons, on decorative paintings, on velvets and damasks, on lacquer, on gesso



GIRANDOLES, CUPIDETS, IN A ROOM WITH  
GILDED, PAINTED, & GESSO

work, on carpets, and on the lighting of rooms, are all well worth serious consideration.

In the treatment of the early Georgian chimney-piece, a subject which Mr. Lenygon seems to have made particularly his own, and in which his admiration for his beloved Kent has full scope, he is most excellent reading. I cannot say that his admiration is as convincing as his information is interesting; but it is a valuable addition to our knowledge of the evolution of the English room. It is to be hoped that Mr. Lenygon will be encouraged to issue a volume in which he wholly discards furniture and gives us instead an elaborate evolution of the interior of the English home from stage to stage, consistently carried out, and illustrated as handsomely as this first essay into the fascinating field. The book is badly wanted, as a guide to the student of furniture, as a guide to taste in decorating rooms, and as an authoritative historical work. He seems to shape for the handsome business. And if he can be prevailed upon to do it, I would suggest that he place his illustrations opposite to his text,

instead of in the maddening system now and again employed by him whereby we have to be ever referring backwards and forwards to discover the illustration to which he refers. This business of placing the illustrations away from the text is nothing but downright bad bookmaking, wholly without excuse; and when, as in this case, the illustrations are such fine reproductions as the author gives us, it seems almost wicked.

It must be said, however, that the author has made considerable effort to carry out this essential quality of illustration. He would have been more successful had he not designed his pages by "bunching" together illustrations that, good in themselves, destroy each other when flung together without any sense of design. But, lest the last word I say upon this interesting work should seem to strike the note of disparagement, I would add that the volume contains much valuable matter all too rarely touched upon by the ordinary writer upon old English Furniture.



FIG. 1. WILLIAMS' FURNITURE



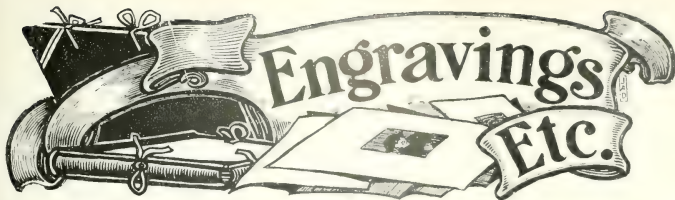


VISCOUNT ALTHORP

BY SIR JOSHUA REYNOLDS

*In the possession of Earl Spencer, K.G.*





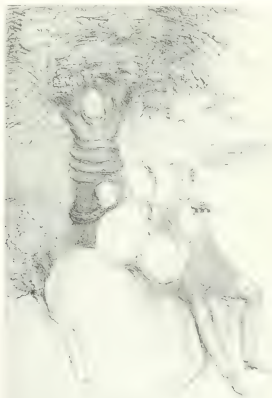
## The Caricaturist of the Thirties—"FB"

By Egan Mew

IN the early days of the last century the fashion of anonymity was still cultivated with success. During those far-off simple times the verse-writer with an agreeable pseudonym and the satirist who masked his personality, or even the novelist, who was merely a "Lady of Title," were supposed to be people of importance or gentlemen who wrote with ease, and dropped their names because they desired the freedom to be witty. Nowadays the nameless are the insignificant; but times have changed. The vogue of the anonymous was one of the factors in the enormous success which befell that once famous caricaturist of the early nineteenth century "FB."

But other causes of his popularity were equally potent. For example, his portraits were admirable, and he possessed a pleasant sense of humour. He was a fair, but not a splendid draughtsman; he was facile and acute, and, above all, his methods and his manners were instinct with the spirit of his period, that wonderfully conventional period when all the world was young and Queen Victoria reigned in the hearts of her subjects.

After the violent and powerful Gillray, the gay and accomplished Rowlandson, the mirthful, but inartistic, Bunbury, and others of that time, the art and craft of English political caricature fell upon evil days





No. 11. A CONTRAST (1831)

and almost disappeared. But about 1830 a clever miniaturist turned his thoughts towards this neglected field and soon developed a highly original style. "FB" took his first few drawings to Maclean, who published them with immediate success; but the artist remained a man of absolute mystery for many, many years. It has long been generally known and often forgotten that this reformer of satiric political drawing was John Doyle, the father of the illustrator of Thackeray's *Vivian Grey* and designer of the *Punch* cover, the once equally famous "Dickie" Doyle. How the curious monogram "FB" was arrived at is unknown. Some people have thought that the artist borrowed the letters from his pencil, as a writer called himself "Crowquid" or a painter "Mahlstick." It has also been explained that this lettering was merely an arrangement and duplication of the artist's initials J. D. — one over the other  $\begin{smallmatrix} J \\ D \end{smallmatrix}$ , with a line between them, thus making FB. This rather elaborate and mysterious explanation would convince more fully if several of the earliest caricatures were not signed in plain running letters H. E., but in any case the reason is somewhat unimportant. The name was easy to remember, and the word *fool* wrote it soon became a considerable political power in the land, although the object of the attack continued to be an inviolable

secret. In Doyle's earliest work there is a touch of the bitterness and acrid personality which was so marked a feature in the productions of Gillray and his school. But very shortly his point of view softened to an urbane wit, and his manner of drawing adjusted itself to the lines of the popular lithographic method then coming into general use.

When the first illustration here given was drawn, "FB" had been some years before the public, and his political sketches were immensely appreciated. He had been the amusing artistic commentator on the last years of George IV., and when this drawing was made he was depicting a closing incident in the reign of William IV. It represents a little affair in which Lord Melbourne played an important part as the tempter. Sir John Campbell, of Stratheden, had resigned from office, and his lady had been made a peeress. She is seen handing on the apple to her Adam, and leading him back to the tree of honour, over which William IV. presides. Such quiet humours delighted the public in the thirties, and the frequently published sketches of "FB" were handed from one to another and talked about on all sides. At that time the libraries lent collections of these sketches and other books to hosts who found some difficulty in entertaining their guests. There

seems to have been a considerable effort needed to keep society from being bored in that far off time, and the somewhat mild wit of "FB" exactly suited the situation when everybody was outwardly so highly genteel. There remained, however, still something of the mad, bad, sad days of George IV. in social life, and there were people left who said of that passed period, but, "Ah! how it was sweet!" and looked about them for rather more pungent wit than Doyle supplied. Thackeray, who had as just a fear of Mrs. Grundy as anyone in his pusillanimous day, found "FB" a little bit timid by comparison with the eighteenth century draughtsmen whose work the writer of the *Four Georges* knew so well. He said of John Doyle—"You never hear any laughing at 'FB'; his pictures are a great deal too genteel for that—polite points of wit which strike one as exceedingly clever and pretty, and cause one to smile in a quiet, gentlemanlike kind of a way." With the passage of time and the utter forgetfulness which so soon overwhelms political history, even that quiet smile may be lost to the present generation. But the excellent portraiture remains of lasting value to the student, and the very essence of the spirit of the period is preserved in these old drawings and examples of simple humour. The second cartoon is

especially good in its portraits of Melbourne in the centre, and Brougham and Wellington, and well expresses the then generally accepted point that Brougham would take an action which the Duke would consider bad form.

The life of the coaching road in the thirties suggested many pictures to "FB"—the usual *char* about those politicians who are in office wishing to hold on, and those who are out wanting to come in. In a drawing of this kind Doyle gives one of his delicate suggestions of Queen Victoria, who is often thus slightly indicated in his pictures as though it were bad taste to make any direct criticism on her conduct of affairs. "FB" was ever ready to turn any popular scene at the play or any fashionable picture to the uses of caricature. Morton's farce of *The Invincibles* was immensely popular with our great grandfathers in 1839, when the sixth cartoon was published. Madame Vestris, Fawcett and Bartley gave this piece considerable liveliness and endowed it with long life. In the second act two old soldiers, Brusque and O'Slash, are routed by a company of ladies disguised as soldiers, and "FB" uses the incident to tell of a rumoured defeat of the Duke of Wellington and Sir Robert Peel at the hands of the famous ladies of the bed-chamber. These little



FB

NO. III. "FB" DISCOVERED! IN HIS STUDIO  
PAINTING IS SO WELL KNOWN AND SO WELL

IN THE POSITION OF  
THE OF THE IN THE





H

NO. IV. VIRGIN VSUS VIVIS!



THE VIRGIN VSUS VIVIS! OR, THE RECENT BRILLIANT  
 AND SUCCESSFUL PERFORMANCE OF THE VIRGIN VSUS VIVIS! AT THE RECENT BRILLIANT  
 AND SUCCESSFUL PERFORMANCE OF THE VIRGIN VSUS VIVIS! AT THE RECENT BRILLIANT

## The Caricaturist of the Thirties

incidents always amused the public, and when the satirist pictures the ladies of the Court he always makes them a most effective and agreeable company, so that the sympathy of the outsider was generally with the palace party.

Doyle continued his sketches of political life for so many years with so uniform a success that he became an institution and formed a new race of caricaturists. That his work was entirely free from all offence and could hardly wound the most susceptible, that his portraiture was excellent, and his wit ready, *piquant* and of the moment, were the facts that made him so important to his particular branch of art. It was thought by critics of his own day that he would have been a greater artist had he worked on the same material and with the same tools as Gillray,

the older Cruikshank, and his other predecessors. But this is very doubtful; the facile graces of the chalk on stone suited his particular gifts far better than the severities of engraving. Although "FB" formed a new school of political caricature his own work passed somewhat rapidly into that limbo of forgotten humours which awaits even the most popular. A crowd of witnesses to his success followed his style, but his personal drawings were almost forgotten when he died in 1868. But ephemeral as much of his work appeared to be during the last generation, the whirligig of Time is already bringing in a revenge or two, and the political sketches of "FB" are taking their proper place in the history of our governments and the story of our satiric art.



NO. VI. SCENE FROM THE FAREWELL TO THE ENEMY (1831). BY DOYLE. (THE LONDON THEATRE CO.)

# Miscellaneous

## The Mediaeval Ivories in the Liverpool Museum Part I. By Philip Nelson, M.D.

THE magnificent collection of ivories in the possession of the city of Liverpool is, without doubt, one of the finest in England, and justly famous throughout Europe. This collection was the gift of a citizen of Liverpool, one Joseph Mayer, Esq., F.S.A., a keen collector, and an eminent authority on all branches of the antique.

The greater portion of the series, which forms the subject of this article, was collected by Gabriel Ferjervary, who, upon his decease, bequeathed them to Count Pulszky, a Hungarian noble; but he, having suffered owing to the war of the independence, was so reduced in circumstances as to be compelled to part with his treasures, which thus, in 1856, came into the possession of Mr. Mayer.

Before passing on to consider the more important examples which the collection contains, it would no doubt be of interest to review, in the briefest possible manner, the history and evolution of this branch of the sculptor's art.

The ivory, upon which the greater number of our carvings were wrought, was derived principally from the tusks of elephants, both African and Asiatic; these, however, not exposed to decay and all the ravages of time, it is now not possible, from any ivory now complete or partially preserved, to ascertain the exact nature of the material. It is probable

also that the mammoth (*Elephas primigenius*)—which still not unfrequently occurs frozen in the swamps of Northern Siberia—also yielded some of the material for the early workers in ivory.

Among the Scandinavians, however, the walrus was the main source of supply, as also was the case in Germany and Britain.

It is difficult to explain how some of the larger ivories which have been preserved to us were produced, as some examples measure no less than 15 in. in length by 6 in. in breadth, while they are as much as  $\frac{1}{2}$  in. thick: possibly the ancients possessed

a method of bending ivory—a secret now lost—since no tusks could now be found to yield the necessary surface for the above work.

The earliest examples of carving are to be found upon the antlers of deer, discovered during researches into cave life, which are remarkable alike for their excellence in execution and their fidelity to nature. Ivory was largely used both in Egypt and Chaldea, and it is recorded that the buildings of Jerusalem were ornamented with this material, Solomon having a throne of ivory, and Ahab an ivory house, whilst the phrase "out of the ivory palaces" must be familiar to all.

Among the Greeks statues of wood overlaid with thin plates of ivory



FIG. 1. A MEDIEVAL GERMAN WORK, 12TH CENTURY.



NO. II.—BOOK-COVER GERMAN WORK, 10TH CENTURY

were not infrequent, and were known as *Chriselephantine*; of such works perhaps the best known were the figures of the *Athena Parthenos*, at Athens, and the *Olympian Zeus*, both of which were from the hand of *Phidias*.

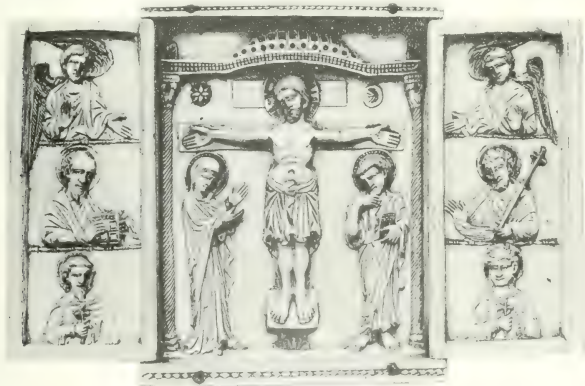
Among the Romans ivory was not used to any very considerable extent—at least for statuary—though we are informed by *Pliny* that *Pasiteles*, who flourished



NO. III.—BOOK-COVER GERMAN WORK, 10TH CENTURY

80 B.C., produced a statue of *Jupiter* in this material, which figure was preserved in the Temple of *Metellus*. Subsequent to this period we have consular diptychs up to the sixth century, of which the *Mayer* collection contains not less than three fine examples, out of a known total of twenty-one.

As previously mentioned walrus ivory was employed by the Northmen, and of this substance a number of



NO. V.—BYZANTINE TRIPTYCH SHOWING THE CRUCIFIXION



NO. VI. IVORY PANEL OF BYZANTINE TRIPTYCH

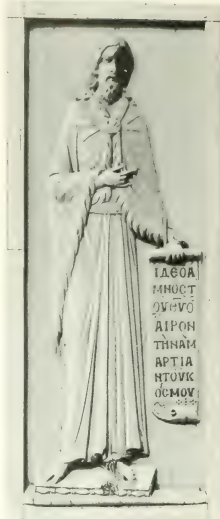
chessmen were discovered in 1831 in the island of Lewis, which are preserved in our national museum. These chessmen date from the tenth century, of which period we also possess combs, caskets, and other articles carved in ivory for domestic use.

We will now proceed to describe in some detail the specimens in the Mayer collection which, either from their antiquity or beauty of design, merit a closer examination, and in so doing, we will endeavour to arrange them in their chronological sequence.

Upon the leaf of a diptych, apparently executed in Germany during the ninth century, is carved a representation of the Ascension, surrounded by carefully executed leaf-motifs. Below the central ascending figure of the Saviour are figures who appear, whilst from above appears the outstretched hand of God.

No. VII. The companion leaf to this, portraying the Descent into Hell, is now in this collection at Saint-Bernard, Switzerland. Dimensions, in, by 2½ in.

Historical scenes in ivory, and the use of ivory, were, as we have seen, not confined to the tenth century, and



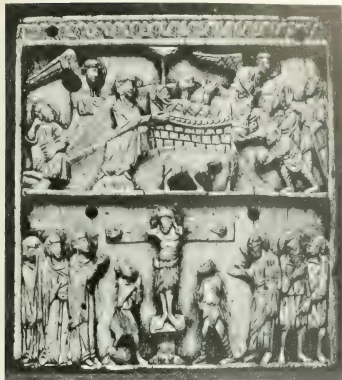
NO. VIII. APPLIQUE FIGURE OF ST. JOHN THE BAPTIST

century, and represents St. Peter removing from the mouth of a fish the tribute-money, whilst behind are a group of three Apostles and the Saviour; the whole design is surrounded by a plain margin, whilst the background is perforated by small squares, producing the appearance of a draught board. It measures 5 in. by 4½ in. (No. ii.)

The following panel, from the cover of a book, is very similar to the preceding one, and like it is German work of the tenth century. The margin is plain, and encloses a picture of Christ blessing the Apostles. The background is perforated with a cruciform design. The ivory measures 3½ in. by 1½ in. (No. iii.)

The next piece is a rude representation of the Nativity executed in Morse ivory, probably in England, and is approximately of the tenth century. The Virgin reclines upon a narrow bed which slopes somewhat to the left, whilst St. Joseph is seated in an attitude of deep thought. The head of Mary is resting on a pillow supported by a female attendant. Beneath the bed lies the Saviour in a cradle, whilst above His





NO. VII.—PANEL FROM BOX OF 11TH CENTURY

figure are the ox and the ass. This specimen was originally in the possession of W. H. Rolfe, Esq., of Sandwich. Height  $4\frac{1}{8}$  in. by  $3\frac{3}{4}$  in. (No. iv.)

A Byzantine triptych, in a remarkable state of preservation, which still bears traces of early colouring, shows us, on a central panel, beneath an open-work canopy, supported upon spirally fluted pillars, the crucified figure of Christ, on either side being the figures of the Blessed Virgin and St. John. The two leaves bear upon them three half-length figures, the upper ones representing angels, the middle pair St. Paul and St. Peter, whilst beneath are an Emperor and his son. Panel,  $6\frac{1}{2}$  in. by  $5\frac{1}{2}$  in.; wings,  $5\frac{1}{2}$  in. by  $2\frac{1}{2}$  in. (No. v.)

The central panel of a triptych, of Byzantine style, is very similar to the previously described piece, but has in addition the half-length figures of two angels. The canopy surmounting the group—which is now much injured—was of considerable beauty. This measures 6 in. by 4 in. (No. vi.)



NO. IV.—ENGLISH IVORY OF THE 10TH CENTURY

Following this we have a panel, probably from a box of Byzantine work of the eleventh century, which is divided horizontally into two portions. In the upper section are representations of the Nativity and the Adoration, whilst beneath is portrayed the Crucifixion. Above the whole is an acanthus-leaf border, upon which traces of gilding still exist. Size 5 in. by  $4\frac{1}{2}$  in. (No. vii.)

No. viii. represents in relief the full-length figure of St. John the Baptist standing on a platform giving the benediction with his right hand, which is, however, but slightly raised, whilst in his left hand he bears a roll, upon which is written in Greek the words: "BEHOLD THE LAMB OF GOD, THAT TAKETH AWAY THE SINS OF THE WORLD." The figure, which is somewhat too tall, is habited in a large gown caught in at the waist by a girdle, whilst from the shoulders there falls a cloak with a richly furred border. This ivory probably belongs to the later period of Byzantine work, and is attached to an oblong sheet of ivory, which is modern. Height  $8\frac{1}{2}$  in.



# NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.]

## UNIDENTIFIED PORTRAIT.

SIR,—I enclose a photograph of a portrait by Sir Peter Lely, which has lately come into my possession.

Can you give me any information as to whom the portrait represents? I am afraid I cannot help you very much, as I have been unable to trace the original source whence the picture came, but probably from some collection in Devon or Cornwall. Nor can I, on account of its size, well send you the original for inspection.

The frame, evidently original, and made for the picture, is of carved wood, gilt. I have lately had the picture cleaned and frame restored. Though unsigned, I think there is little doubt as to the artist, and in this opinion I am supported by friends who know Lely's work well, and who, after some

time, prefer his work to those at Hampton Court. The flesh tints are beautiful. The picture is a woman. It is possible that the portrait may have been painted, and the print taken, in existence.

Thanking you in anticipation,

I am, Sir, yours faithfully,

DR. T. W. SUTHERLAND.

AN ALLEGORY OF THE SIXTH CENTURY.

BY FRANZ FRANCKEN THE SECOND.

FRANK FRANKEN THE SECOND has been known thirty years as an artist, and has been the author of a number

picture of this subject that no connoisseur was able to ascribe the painter of, and looking round such galleries and collections as I had access to, and scanning descriptions of pictures in art journals and the *catalogues raisonnés*, I met with nothing that at all answered to the delicate handling, the firm, masterly touch, and more

than Venetian force of brilliant gem-like colouring, reminding you in their purity of rubies and turquoises.

Several conclusions, accurate and inaccurate, I arrived at; hundreds of persons saw it without any particular appreciation. It was, without doubt, something like three hundred years old, although pictures born a few years ago, and already sloughing oil or cracking, have nothing of the everlasting youth and vitality which characterise it; then it was quite evidently painted by a Dutchman, who was not the first in a long succession of artists. He had clearly spent many years of residence and study in Italy, and finally to wind

up those of my conclusions which proved correct, it was almost certain that a visit to an art gallery in Amsterdam or Rotterdam would bring me face to face with an example or examples of the work of the unknown master.

I formed two inaccurate conclusions, namely, that the work had suffered in two ways. First, each of the central figures, crowned with actually golden glories, had pitchball eyes, which, not unnaturally, I thought due to retouching by a vastly inferior hand, who had, so to speak, carelessly effaced the original beauty of light and intelligence. Then, in the second



UNIDENTIFIED PORTRAIT.

place, the fingers of the Virgin were, in my opinion, too taper; this might have been caused by the artist using some transparent glaze for the flesh tints on either side of the finger bones, through which the strong light shows unobstructed by the denser bone. This glaze might easily have been rubbed away by generations of strenuous cleaners.

At length the opportunity occurred of visiting the galleries of Holland and Belgium, and in Amsterdam and at the Hague I came across work for the first time, after a quarter of a century's careful search, which was by the same hand, but by no means of equal quality, and the long-sought master proved to be Franz Francken the Second, called at various periods of his life "der Jonge" or "den Oude," to distinguish him, as was necessary, from his father and his nephew. Both he and his father were in their time Dean of the Guild of St. Luke at Antwerp, as was his nephew, I believe. His sister Isabelle was an artist, who married Frank Pourbus. No fewer than thirty Franckens are chronicled as painters; it seemed to run in the Flemish blood at that time. Only one or two attained any real distinction save the Second, who bourgeons out and rises most remarkably from the dead level to which his relatives safely adhered.

Nevertheless, nearly all who have dealt with him have either confused him with some ignobler relative of the same name, or otherwise done him a most serious injustice by representing him as a mere draftsman of accessories, who stooped to the portrayal of heraldic devices and mythological trifles, or the grotesque inventions of griffins or demons. Twenty-five years' reverent study of my one example enables me with the utmost confidence to clear his memory from this aspersion, and if you feel inclined to give your readers a copy of the photograph taken by my friend Mr. Ambler, of Manchester, I venture to think that any disinterested person will declare that so very human a man as the one with whose portrait you favoured us in the description of the King of the Belgians' collection, and whose work was so intensely real and FRANK, would be the most unlikely to waste his time or talents on a witch's dance or the interior of a picture gallery with the most servile copies of some inferior artist's work in frames that might have been valuable aids to a carver and gilder.

This man was the intimate friend of Rubens and Vandyck, each of whom painted a noble portrait of him; and Vandyck etched the one by Rubens, whilst his own, which was bought by Lord Dunstanville in 1824 for the reasonable sum of £90 15s., was etched by Hendriot and Pierre de Jode.

My picture is on copper, strongly backed by a close network of wood-frame, jointed as by the maker of

one Cremona violin. It measures approximately 14 in. by 11 in. Only one art expert, so far as I know, has correctly described either him or his work, and that is the unknown writer in Larousse's *Universale Biography*, under the article "Franz Francken the Second." He informs us that he studied in Germany and Italy, making the acquaintance of Rubens at Rome, and after drawing inspiration from the work of the Venetians, he returned to his native town of Antwerp—in whose galleries I could find no single example of his work—where in 1605 he entered the Guild of St. Luke, of which body he was made Dean in 1614.

Trusting that these few particulars, to which I have been chiefly incited by your interesting reference and portrait, will not be regarded as impertinent by you or your readers,

I am, dear Sir, yours respectfully,  
EDWARD NETTLE.

#### PAINTING BY R. PEMBERY.

DEAR SIR,—Will you kindly ask the readers of THE CONNOISSEUR MAGAZINE if they know the English landscape painter, R. PEMBERY? I have in my collection of old pictures a most wonderful English landscape signed "R. Pembery." No date, but the picture is of the time of Lawrence, Gainsborough, etc. I cannot understand how it is possible that Pembery is in no book of painters, for the landscape I have is finer than Hobbema, Ruysdael, and any other of the greatest masters. For the honour of the English School, Pembery must be discovered. The architecture of the farm and the wooden bridge shows a view in the South of England. I tried many photos of the picture, but without success, for it is all over so yellowish, and it has never been cleaned nor re-lined (*rentoilé*). Enclosed photo is the "best" I got. Nothing of the form is reproduced (*à droite*). My English friends (artists) also never heard of Pembery. The most wonderful English landscape painter unknown? No doubt but THE CONNOISSEUR MAGAZINE and its readers will discover him.

Yours sincerely,  
EDWARD VAN STEVENBOCK.

#### UNIDENTIFIED PORTRAIT (AUGUST NUMBER).

DEAR SIR,—In your number of THE CONNOISSEUR MAGAZINE for August, Mr. Cont Michiel asks for information regarding his unidentified portrait (No. 1). I have no doubt but that it is of ALAN ROBINSON ("Perdita"), and though difficult to assign the artist from this photograph, it bears the look of Gainsborough, or perhaps Allan Ramsay's work.

Yours faithfully, HENRY MALTBY CALVERT.

RELIGIOUS PRINTS.

DEAR SIR,—Can you assist us to find two prints, one *Christ Healing the Sick*, and the other a religious musical picture. They are wanted to bind up with a special copy of *The Imitation of Christ*. The size is about 6 in. by 4½ in. If it is impossible to get this size, we should be glad to have larger pictures, that they might be reduced by photography.

Yours truly,

J. L. CLAVE.

UNIDENTIFIED COUNTRY HOUSE.

DEAR SIR,—The unidentified country house reproduced in THE CONNOISSEUR MAGAZINE of July is the "pavillon" at Haarlem, back view. It was built by a banker called Hope, from whom the King of Holland bought it. It is now a museum.

Believe me, yours truly,

ALFRED DE STEUPE.



THE ADORATION OF THE SHEPHERDS  
BY FRANZ FRANZEN THE SECOND

WILLIAM SHAYER'S DESCENDANTS.

DEAR SIR,—I should be glad to know whether any of your readers could assist me in ascertaining if any of the sons of William Shayer, artist, of Shirley, Southampton, are still living, and what address would find them.

And greatly oblige,

Yours faithfully,

A SOUTHAMPTON MAN.

GERMAN PAINTER, "LEITER."

DEAR SIR,—I think F. M. L. is making a mistake in the name. There is a German painter "Syter," also called "Saiter" (Daniel), who painted scriptural and mythological subjects.

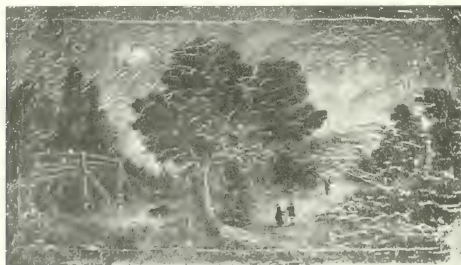
Yours truly,

E. SCHILLING.

BOOKS ON PAPAL COINS, ETC.

DEAR SIR,—What books or magazines have appeared with descriptive reading on Papal coins? Also books on military badges, buttons.

Yours faithfully, R. JAMES.



AUGUSTUS R. DUMÉNIL



## The Picture Sales of 1909

THERE seems to be a growing tendency to crowd the great picture sales into the narrow space of eight or ten weeks, in accordance with a custom which is not founded on anything more substantial than tradition: proprietors and auctioneers apparently act on the assumption that pictures sell better in May and June than in March and April. There have been numerous instances of the fallacy of this theory, but nothing seems to kill it. From November to the last week in April there was, in London at least, an almost complete blank so far as either important collections or fine individual pictures were concerned. The commercial wisdom of crowding all the big sales into the months of May and June may be very seriously questioned, for it is obvious that the sudden glutting of the market in this manner, if it does not affect the great pictures, must tell seriously on those of a lower range of importance, which indeed form the bulk of every year's transactions. As at present arranged, the dealers do not recover from one heavy sale before another looms in the immediate distance. With purchases amounting often from £20,000 to £40,000 in a day, even with a

By W. Roberts

catalogue well filled with commissions, many dealers must find a difficulty in so arranging that the majority of their purchases are "placed" before the next consignment comes in. But this is a matter for the consideration of the auctioneers and dealers rather than the public.

That the before-mentioned fallacy is real is borne out by the fact that the only two important sales held in February and March took place in Edinburgh. At Dowell's rooms the collections of J. Irvine Smith and John Ramsay (February 13th and March 5th and 6th respectively), consisting of pictures by Scotch and modern Dutch artists, produced exceedingly good prices, some of which were record ones, so far as regards auctions in England and Scotland.

The important picture sales in London this season have been unusually few in number, and below the average. Last year seven sales, with totals of upwards of £10,000 each, produced an aggregate sum of £314,139, whilst this year five sales alone totalled up to the enormous amount of £360,334. These five sales may be thus tabulated:—

OWNER.	CHARACTER OF COLLECTION.	NO. OF LOTS.	DATE.	TOTAL.
Sir John Day ...	Barbizon and Dutch.	280	May 13-14.	94,040
Sir Cuthbert Quilter	Ancient and Modern.	124	July 6.	87,280
E. H. Cuthbertson	Early English and Barbizon.	100	May 24.	78,450
H. Gaskell ...	Modern English.	246	June 24-28.	88,000
Sir J. D. Milburn	Early English and Modern.	150	June 10-11.	44,800

For the second year in succession the honours of the season fell to a work by J. M. W. Turner. Last year the beautiful *Northolt* in the Holland sale realised 12,600 gns.; this year Mr. Gaskell's later example of the

subject, *The Interior of the Houses of Parliament*, brought just 100 gns. less, *i.e.*, 12,500 gns. This year, as last, a number of examples of Turner's work fetched record prices.

### PRICES AND DEPARTMENTS OF J. M. W. TURNER

TITLE AND SIZE AND DATE.	PRICE.	TOTAL FOR YEAR.
<i>Burning of the Houses of Parliament</i> , 35 in. by 48 in., 1834.	6,000	12,500
<i>East Cowes Castle</i> , 36 in. by 48 in., 1835.	6,500	
<i>Venus and Adonis</i> , 64 in. by 47 in., circa 1806.	10,000	
<i>Windermere</i> , 12 in. by 18 in., drawing, circa 1835.	10,000	
<i>Künsnacht, Lucerne</i> , 12 in. by 19 in., drawing, 1835.	10,000	



TITLE AND SIZE AND DATE.	SALE.	PRICE REALISED.
		Guineas.
Inglestonburgh from Harbly Castle, 11 in. by 16 in., drawing, 1818	April 30	1,300
Landscape from the Wolds, 12 in. by 18 in., drawing, 1842	Nettlefold	1,300
Pedestone, Twilight, 18 in. by 20 in., painting, 1824	Nettlefold	1,000
The Devil's Bridge, 31 in. by 24 in., painting, 1815	Gaskell	800

Curiously enough, this season, as last, the second highest price of the year was paid for an example of John Constable, the beautiful *Arundel Mill and Castle*, 27 in. by 37 in., which in the Gaskell dispersal brought 8,400 gns.—a very different sum to the 75 gns. paid for it at the artist's sale after his death. Notwithstanding the high prices of last year and this, the 8,500 gns. paid in 1805 for Mr. Huth's Constable, *Stratford Mill*, remains the record. One other Constable occurred

for sale, Professor Bertrand's *Yarmouth Jetty*, with boats, 27 in. by 35 in., offered on April 24th, and was considered not to have reached the reserve at 1,380 gns.

Although the supply of "old masters" has not been abundant—as one would say of a plentiful crop of apples—yet one of them ranks third in the scale of prices paid, and so we may group them together in one table:—

NAME OF ARTIST.	TITLE AND SIZE OF PICTURE.	SALE.	PRICE REALISED.
			Guineas.
Rembrandt...	Descent from the Cross, 55 in. by 42 in., 1651	July 2	7,800
Murillo	Immaculate Conception, 24 in. by 53 in.	Quilter	4,800
Velasquez	Mariana, wife of Philip IV., 58 in. by 47 in.	Quilter	2,300
N. Moss	Portrait of old Lady, 46 in. by 34 in., 1669	Feb. 2	2,050
N. Moss	Portrait of Lady and Gentleman, 45 in. by 37 in.	July 2	2,150
A. Camp	Town on a River, 44 in. by 52 in.	July 2	1,680
Caracciolo, G. Guiz	Empress Pallavicino, 62 in. by 47 in.	Quilter	1,000
L. B. Peter	Empress with figures, 10 in. by 13 in.	Throckmorton	1,450
P. Le Sueur	Portraits of Lady and Gentleman, 33 in. by 26 in., 1637	Quilter	1,040
L. Goussier	Island near Venice, 30 in. by 43 in.	Quilter	800
L. Oudry	The Music Lesson, 37 in. by 20 in.	Quilter	850
Vogel, Le Bon	Portrait of a Lady in white, 31 in. by 24 in.	July 2	0-0

The fourth highest price of the season—6,400 gns.—was paid for Sir Cuthbert Quilter's beautiful and unusual example of Sir Joshua Reynolds, *Venus and Cupid*. The Early English school of portrait painters form an important feature in the sales of the

past season—important on the threefold score of quality, number, and price, six pictures exceeding the highest price paid last year; the pictures which reached the necessarily arbitrary limit of £1,000 being as follows:—

NAME OF ARTIST.	TITLE AND SIZE OF PICTURE.	SALE.	PRICE REALISED.
			Guineas.
Sir J. Peckold	Arms and a Figure, 50 in. by 39 in.	Quilter	6,400
Sir H. Kneller	Sir John Sturges, 64 in. by 60 in.	July 16	6,200
J. Haycock	Lady Lathbury, 54 in. by 44 in.	Milburn	5,200
G. Foulness	Mrs. Blackburne, 50 in. by 40 in.	Cuthbertson	5,200
G. Foulness	Mrs. Newham, 50 in. by 25 in.	Cuthbertson	5,100
Sir J. Kneller	Stukeley the Great, 50 in. by 40 in.	Cuthbertson	4,950
G. Romney	Mrs. Fortin, 50 in. by 40 in.	Quilter	4,800
Sir H. Kneller	Mrs. L. B. Kneller, 57 in. by 44 in.	July 2	3,400
J. Goussier	Mrs. Anne, 40 in. by 28 in.	Milburn	2,800
Sir J. Kneller	Lady Mordaunt, 50 in. by 25 in.	Milburn	1,850
G. Foulness	Sir John Orde, 50 in. by 40 in.	July 2	1,080
Sir H. Kneller	Concession of Anne, 50 in. by 40 in.	Milburn	1,000
G. Foulness	Mrs. W. Kneller, 56 in. by 27 in.	July 16	1,500
J. Haycock	Portrait of a Lady, 50 in. by 40 in.	July 2	1,450
J. Goussier	L. Foulness, 50 in. by 25 in.	Milburn	1,400
Sir J. Kneller	Portrait of a Lady, 50 in. by 25 in.	July 7	1,300
H. Kneller	Lady Broughton, 35 in. by 27 in.	Belmont	1,150
G. Foulness	Mrs. H. W. Kneller, 50 in. by 25 in.	Belmont	1,000

The next highest price of the season—£1,000—was paid for an example of the Early English school, the portrait of Sir John Sturges, 64 in. by 60 in., painted with enamel, which reached the limit of 1,000 gns. From this we may see the various stages of the limit of 1,000 gns. reached by the various pictures of the season.

a wide step, but we may conveniently regard it here as the natural sequence. In the following table of modern English artists we have again taken £1,000 as the general minimum, but a few pictures which have nearly reached that limit are also included:—



# In the Sale Room

NAME OF ARTIST.	TITLE AND SIZE OF PICTURE.	SALE.	PRICE REALISED.
Sir H. von Herkomer	The Last Muster, 82 in. by 61 in.	Quilter ...	3,100
Sir J. E. Mills	Murphy Moss, 50 in. by 73 in.	Quilter ...	3,000
F. Walker	The Father, 36 in. by 54 in.	Quilter ...	2,900
Holman Hunt	The Scapewoo, 34 in. by 55 in.	Quilter ...	2,800
Sir E. Landseer	Midsummer Night's Dream, 32 in. by 52 in.	Quilter ...	2,400
Lord Leighton	Cymon and Iphigenia, 64 in. by 120 in.	Quilter ...	2,250
Cecil Lawson	The Doone Valley, 41 in. by 53 in.	Quilter ...	2,250
D. G. Rossetti	La Bella Mano, 62 in. by 46 in.	Quilter ...	2,000
David Cox	Flying the Kite, 18 in. by 28 in.	Gaskell ...	1,670
David Cox	Outskirts of a Wood, 28 in. by 39 in.	Quilter ...	1,650
E. W. Leader	Parting Day, 44 in. by 71 in.	Quilter ...	1,200
Peter Graham	Evening: Highland Cattle, 64 in. by 48 in.	July 16 ...	1,220
D. Cox	Washing Day, 17 in. by 25 in.	Gaskell ...	1,200
E. W. Leader	Green Pastures, 44 in. by 71 in.	Quilter ...	1,150
Sir L. Alma-Tadema	Rose of all the Roses, 15 in. by 9 in.	Gaskell ...	1,100
D. Cox	The River Luggwy, 18 in. by 25 in.	Gaskell ...	1,100
G. Vincent	Greenwich Hospital, 28 in. by 36 in.	Quilter ...	1,000
Sir E. J. Poynter	Under the Sea Wall, 22 in. by 14 in.	Quilter ...	1,000
J. Phillip	Selling Relics, 62 in. by 84 in.	Quilter ...	950
Sir Luke Fildes	Return of the Penitent, 52 in. by 100 in.	Gaskell ...	920
D. Cox	Counting the Flock, 23 in. by 34 in.	Gaskell ...	900
Sir L. Alma-Tadema	Spring Time, 34 in. by 20 in.	Garland ...	900

The sensational feature of the year's sale has been the vogue of pictures of the Barbizon and modern Dutch Schools, and even the high prices of the previous two or three seasons have been, in most cases, completely eclipsed. Curiously enough, and as an illustration of the uncertainties of the auction room, neither the highest, nor the second, nor even the third or fourth highest price of the season fell to a Corot. The honour this year has fallen to J. F. Millet. Early in May last one of his pictures, *L'Arrivée au Travail à l'Aurore*, realised £10,000 at an auction in New York, a Corot brought £6,000, and a Troyon upwards of £5,000. Our English sales cannot show such figures as these; but Sir John

Day's little Millet picture, *The Goose Maiden*, heads this year's modern French pictures at 5,000 gns., and Mr. Cuthbertson's example of Th. Rousseau, *The Winding Road*, comes second at 4,600 gns., both "record" prices of the respective artists in this country, whilst fresh records of nearly every other member of the Barbizon and modern Dutch Schools have been established this year. The following table contains a list of the pictures which fall into this group, and which have either reached or nearly reached the limit of four figures. The works of each artist are grouped together, and the order is according to the highest price reached by a particular picture of the various painters:—

NAME OF ARTIST.	TITLE AND SIZE OF PICTURE.	SALE.	PRICE REALISED.
J. F. Millet	The Goose Maiden, 13 in. by 10 in.	Day	5,000
J. F. Millet	Le Palais, 37 in. by 40 in.	Millburn	4,600
J. F. Millet	La Cardeuse, 35 in. by 22 in.	Van Eeghen	4,600
Th. Rousseau	The Winding Road, 16 in. by 25 in.	Cuthbertson	4,600
E. Van Marcke	Cattle in a Storm, 31 in. by 45 in.	Cuthbertson	3,800
M. Maris	The Four Mills, 6 in. by 12 in.	Day	3,300
M. Maris	Feeding Chickens, 14 in. by 8 in.	Day	3,000
Ch. Jacque	The Flock, 32 in. by 29 in.	Cuthbertson	3,200
Ch. Jacque	La Bergerie, 32 in. by 25 in.	Cuthbertson	2,700
Ch. Jacque	The Shepherdess, 32 in. by 25 in.	Day	2,680
Ch. Jacque	The Shepherdess, 32 in. by 25 in.	Cuthbertson	2,650
J. B. C. Corot	Landscape with Prospect, 16 in. by 22 in.	Cuthbertson	2,450
J. B. C. Corot	Chemin de la Roue, 26 in. by 20 in.	Cuthbertson	2,200
J. B. C. Corot	The Ferry, 18 in. by 24 in.	Day	2,200
J. B. C. Corot	Une Symphonie, 47 in. by 33 in.	Millburn	2,400
J. B. C. Corot	Environs d'Arles, 23 in. by 17 in.	Millburn	2,400
J. B. C. Corot	Entrée au Village de Courcous, 18 in. by 24 in.	Day	1,800
J. B. C. Corot	Le Coup de Vent, 18 in. by 24 in.	Day	1,450
J. B. C. Corot	Woodcutters, 23 in. by 32 in.	Day	1,450
J. B. C. Corot	Les Chénottes des Dunes, 18 in. by 22 in.	Day	1,450
J. B. C. Corot	Souvenir de la Villa Pamphili, 15 in. by 20 in.	Quilter	1,450
J. B. C. Corot	Souvenir de l'abbé, 15 in. by 24 in.	Day	950
J. Maris	View overlooking a Village, 50 in. by 40 in.	Cuthbertson	2,000
J. Maris	Near Dordrecht, 18 in. by 29 in.	Day	1,000
J. Maris	Dordrecht Cathedral, 21 in. by 30 in.	Day	1,000
J. Maris	Dordrecht, 20 in. by 24 in.	Day	1,000
J. Maris	The Bridge, 20 in. by 28 in., drawing	Van Alphen	1,250
J. Maris	Amsterdam, 17 in. by 14 in.	Cuthbertson	1,200
J. Maris	Low Tide, 24 in. by 20 in.	Van Alphen	1,100

NAME OF ARTIST.	TITLE AND SIZE OF PICTURE.	SALE.	PRICE REVISED, Guineas.
I. Mairis	Photogenic, 16 in. by 20 in.	Day	950
J. Mairis	Woolman, seen by a Stream, 22 in. by 15 in.	Day	900
J. Mairis	Scherer's men, 21 in. by 10 in.	Cuthbertson	900
Jules Breton	Le Cocher, 20 in. by 47 in.	Garland	2,700
A. Mauve	Trompeur des Moutons, 20 in. by 30 in.	Day	2,700
A. Mauve	L'Assommoir, 22 in. by 30 in.	Day	2,020
A. Mauve	Road between Two Dykes, 16 in. by 14 in.	Cuthbertson	1,800
A. Mauve	Returning to the Fold, 17 in. by 25 in., drawing	Day	1,350
A. Mauve	Shepherd with Sheep, 12 in. by 20 in.	Cuthbertson	1,050
A. Mauve	Shepherd with his flock, 18 in. by 24 in., drawing	Van Alphen	950
A. Mauve	Return of the Flock, 21 in. by 18 in.	Day	900
J. Dupas	Passage au Pont du Mare, 19 in. by 29 in.	Cuthbertson	2,700
J. Dupas	La Soulatre, 8 in. by 11 in.	Cuthbertson	1,000
C. Troyon	Cattle by a River, 32 in. by 45 in.	Garland	2,550
C. Troyon	Cattle in a Pasture, 20 in. by 28 in.	Garland	2,500
C. Troyon	Shepherd and Sheep, 16 in. by 13 in.	Cuthbertson	2,100
C. Troyon	Cows Drinking, 10 in. by 22 in.	Cuthbertson	900
J. Israels	Washing the Cradle, 30 in. by 24 in.	Quilter	2,250
J. Israels	Bonheur Maternal, 20 in. by 23 in.	Day	1,080
J. Israels	Portrait of a Girl, 27 in. by 21 in.	Van Alphen	1,000
C. F. Daubigny	Paysage dans l'Eure, 15 in. by 26 in.	Cuthbertson	2,100
C. F. Daubigny	Bords de l'Yvette, 11 in. by 10 in.	Day	1,800
C. F. Daubigny	La Seine à Nantes, 15 in. by 27 in.	Cuthbertson	1,550
C. F. Daubigny	Les Lavoirs, 15 in. by 26 in.	Quilter	1,550
C. F. Daubigny	Harvest Moon, 24 in. by 43 in.	Day	1,000
H. Harpignies	La Loue pres-sources, 57 in. by 65 in.	Cuthbertson	2,000
H. Harpignies	Solitude, 37 in. by 59 in.	Day	1,800
H. Harpignies	Le Moulin de la Palme, 28 in. by 21 in.	Cuthbertson	1,250
H. Harpignies	Last Days of Summer, 38 in. by 64 in.	Milburn	1,150
H. Harpignies	The Mediterranean Coast, 32 in. by 25 in.	Cuthbertson	1,020
H. Harpignies	Bords de la Cance aux Loups, 24 in. by 32 in.	Day	900
N. Diaz	In the Forest, 30 in. by 38 in.	Cuthbertson	1,800
N. Diaz	Three Ladies in Oriental Costume, 16 in. by 13 in.	Cuthbertson	1,650
N. Diaz	The Forest of Fontainebleau, 23 in. by 28 in.	Cuthbertson	1,550

From the foregoing tables it will be seen that 108 pictures have this year reached four figures—16 others have fallen a little short of that limit—whilst last year the number amounted to only 77. There have been more than the usual illustrations of good investments, and also of bad ones. In the former case, the most striking collective example was provided by Sir John Day's collection, which is understood to have cost him £43,850, and produced a total of £41,049. Comparatively few lots sold for less than Sir John Day had paid for them, and

nearly all went for sums greatly in excess of the original cost. In its way this sale is unique. It was formed, for the most part, some thirty years ago, when the demand for pictures of the Barbizon and modern Dutch Schools was exceedingly limited, and when the artists were quite content with small prices. Some of the more remarkable advances have occurred in connection with pictures which have not reached the minimum of £1,000, and which, therefore, do not appear in the foregoing tables. We select a few of the most striking advances, and tabulate them as follows:—

NAME OF ARTIST.	TITLE OF PICTURE.	PREVIOUS PRICE.	PRICE IN 1909. Guineas.
J. Constable	Abney Mill and Castle	1835, 75 gns.	8,400
J. B. C. Corot	The Woodcutters	£ 440	1,450
J. B. C. Corot	Fin Ferry	£ 350	2,800
H. Harpignies	Fynne's Kate	1892, 900 gns.	1,670
H. Harpignies	Solitude	£ 500	1,800
J. Harpignies	Ferry Loughman	1894, 400 gns.	5,200
H. Harpignies	The Sorcerer	1897, 1,350 gns.	2,800
J. Mairis	Duchess of Ormonde	£ 150	1,350
M. M. P.	The Farm Mill	£ 120	3,300
M. M. P.	Feeding Chickens	£ 300	3,000
A. M.	The Cow in the Field	1888, £ 150	2,700
A. M.	Landscape with a Boat	1887, £ 120	2,020
A. M.	Landscape with a Boat	£ 150	1,350
J. F. Mill	The Green Mountain	£ 3,400	5,000
C. F. Daubigny	The Green Mountain	1840, 240 gns.	7,800
C. F. Daubigny	Mrs. X	1869, 1,000 gns.	5,100
C. F. Daubigny	Mrs. X	1884, 700 gns.	4,800
C. F. Daubigny	La Seine à Nantes	1885, 815 gns.	2,000
J. M. W. Turner	London from the Tower	1845, 100 gns.	6,500
M. M. P.	The Green Mountain	1885, 1,450 gns.	4,000
M. M. P.	The Green Mountain	1884, 700 gns.	1,700
J. M. W. Turner	The Green Mountain	1885, 1,450 gns.	12,500



TRAIT OF THE ARTIST'S WIFE.

ALLAN RAMSAY

*National Gallery of Scotland*



It is much less pleasant to write of the "falls" than of the advances, and so it must suffice to state that John Phillip, J. F. Lewis, John Linnell, sen., W. Collins, Erskine Nicol, E. W. Cooke, and Sir E. Landseer, are among those artists whose pictures have shown a more or less marked downward tendency, but this is a fate which has, in two or three instances, overtaken

even Turner, D. G. Rossetti, and Sir John Millais. It is obvious that the idols of one generation cannot all be worshipped in that which follows; and no hard and fast rule can be laid down with regard to investments in pictures any more than with investments in stocks and shares. The collector must be content with a fair margin of profit on his collection as a whole.

## The Book Sales of 1909

THE auction season, which commenced early in the October of last year and closed with the final days of July in this, hereafter to be quoted as the season 1908-9, owes its importance to the sale of the library of the late Lord Amherst of Hackney, held partly in December and partly in March, in the miscellaneous sales of December 17th, March 18th, and July 13th, the fine collection of manuscripts sold on May 6th, the portion of the library of Lord Polwarth sold on February 15th, and the library of Lord Dorman which, with other properties, was sold on May 20th. The whole of these sales were held at Sotheby's, and to them must be added the Beaufoy Library, the sale of which commenced on June 7th at Christie's, and was continued for several days. The total sum obtained for these eight libraries or collections amounted to £76,722, considerably more than half of the grand total of £129,654, representing the yield for the entire season—the product of some 36,000 "lots" scattered over fifty-eight sales of the better class, the figures disclosing an average of £3 11s. 10d., as against £2 13s. 1d. in 1907-8, and £4 4s. 2d. in 1906-7. Such is the position of affairs, and it may be said at once that it is not of a wholly satisfactory character. Many high-class and very expensive books changed hands, at the Amherst sale especially, and an enormous mass of volumes was thrown on the market from first to last, but in many other respects the result of the season's book sales was disappointing, at least to some. To begin with, Shakespeare was almost a negligible quantity. A first folio, with three leaves in facsimile and the portrait inlaid, realised £800 at the Amherst sale, two copies of the *Poems*, of 1640, £91 and £310 respectively, a volume of scarce tracts containing *Pericles*, 1635, £415, and two volumes of a similar character £345. A fourth folio brought £47, and another £38, but they were not good copies. Nor can *A Midsummer Night's Dream*, 1600, 4to, with several leaves in facsimile be considered cheap at £25. Another and a much better copy sold for £65, though this does not actually exhaust the Shakespeare list, for a second folio, a bad copy, of course, realised £15, and some other things of shreds and patches similar small sums which it is hardly worth while to enumerate.

The manuscripts were much more important, though they were almost all medieval service books. One of them, a *Graduale Romanum* of the thirteenth century, for which Lord Amherst had paid £60 many years ago, realised £1,650 at his sale, while Wycliffe's original version of the New Testament, written about the year

## By J. H. Slater

1400, made £1,210 on the same occasion. The sale of May 6th, previously referred to, realised £8,056, although there were but 67 entries in the catalogue. The highest amount paid was £790 for a French *Horæ B.V.M., ad usum Romanum*, richly illuminated and said to be the work of Geoffrey Tory. Rolle de Hampole's *Ye Pike of Conscience*, with his *Treatise written for a Hermit*, the work of an English scribe on vellum (circa 1465), sold for £124, and the *De Morali de Philosophis*, the original French version of the *Dictes and Sayings*, written in 1473, £240. To these must be added the MS. of Burns's poem, *Ay Waukin' O*, dedicated "to Miss Craig with the dutiful regards of Robert Burns," £110; a number of MS. essays and prefaces in the handwriting of Sir Walter Scott, 123 leaves in all, £250; and his original correspondence with C. Kirkpatrick Sharpe, consisting of 67 letters covering 116 pages, £155. We can in a measure imagine the appearance of such manuscripts as these, and readily judge of their importance, but it is far otherwise with illuminated service books, which are really works of art depending for their interest and consequent value upon a variety of circumstances which even photographic reproductions often fail to present satisfactorily. To say, for instance, that a *Missale ad usum Romanum*, 225 leaves of vellum with musical notes, an illuminated diptych and three small miniatures, realised £285, is to convey no clear impression of its appearance, even although the size (8½ in. by 5½ in.) is added to the description, and we are also told that it is commemorative of the Cornish Saint Winwallow. Such a manuscript must be seen before it can be appreciated, for the peculiar style, as well as the quality of the decorations, is of paramount importance, and the same remarks apply to every illuminated service book which exists. Many such manuscripts were sold during the season, and all claim lengthy descriptions followed by actual inspection before they can be, as it were, grasped and made to live in the mind's eye. Such manuscripts must therefore be passed over of necessity in favour of printed books, for these are in a measure reflected in other copies.

Coming, then, to the printed books we notice first of all a copy of the first edition of Watson's *Complete Library*, which on March 12th realised £1,200—a high but not a record price, for the Van Antwerp copy sold for no more than £1,170 some two years ago. It is strange that a little book published at eighteen pence, and at one time comparatively common, should have

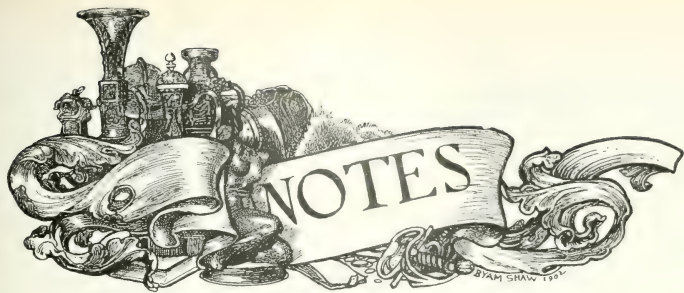
such a hold on book-lovers of to-day; but so it is. The Amherst sale was productive of the highest prices, as may be readily conceived. One volume of the *Mazarine Bible*, so called, though circumspect and very precise bibliographers scout the title, sold for £2,050, and a block book, the *Apocalypsis S. Johannis*, printed in Holland about the year 1455, £2,000. Other Amherst treasures included five leaves (only) of the same block book, £150; *Aristotle's Ethica*, the second book printed at Oxford, 1479, small 4to, 2150 (several leaves in facsimile); St. Augustine's *De Arte Predicandi*, printed by Johan Fus in 1466, small folio, £102; Balbus de Janua's *Catholicon*, Johan Gutenberg (?), 1460, folio, £530; Dame Juliana Berners's *Booke of St. Albans*, printed by Wynkyn de Worde in 1490, £600; *Cicerone's Bible*, imperfect as usual, no complete copy being known, £385; *Mattthew's Version of the Bible*, 1537, folio, £150; *The Great Bible* of April, 1540, £405, defective though it was; and King Charles the First's own copy of the Bible of 1638, bound in red velvet, with the Royal Arms, as much as £1,000. These are large amounts, but the list is not nearly exhausted. The *editio princeps* of Cicero's *De Officiis*, 1405, made £700, and the 1466 edition of the same work, £290; the first edition of *Foxe's Acts and Monuments*, 1562-3, title and two leaves in facsimile, and another copy, very imperfect, £120 the two; the first edition of the *Imitatio Christi*, printed by Gunther Zainer about 1471, £200; and the first edition of the *Opera of Lactantius*, 1465, £350. At the Amherst sale forty-seven books realised £100 each and over, and to a very great extent monopolised the list of rarities.

At Mr. Cowan's sale on November 2nd last year, a collection of 54 volumes, all original editions of Dickens's works, sold for £215 (morocco extra), and Dr. John Newton has some good books, including a copy of the first edition of the *Hyperborean*, 1499, in old French morocco, £150, and *Paradise Lost*, with Lowndes's second title-page, 1667, £115, and the same remark applies, though with greater force, to Lord Polwarth's selection sold on February 13th and following day. In this instance five books are especially noticeable, viz.: Blount's *Discourse of New Brittain*, 1621, sm. 4to, £245; *The Atlantic Neptune*, 2 vols., folio, 1780-1, a work containing 129 large coloured charts of the coast of Nova Scotia and the Gulf rivers of the St. Lawrence for the use of the Royal Navy, £116; *David's Debates*, printed by Caxton in 1490, £330 (78 leaves only, bound in 84); *The Transactions of the Society of London*, 12 vols., 4to, 2194, 2194, 2194, 2194, and the *Mazarine Postures*, in 11 vols., 4to, 1670-75, £110. The most important work in this list was, of course, the Caxton, though the amount paid for it is insignificant when compared with the cost of five different works bound together, which realised £2,600 in the same place. These two were printed by Caxton, and were at the time the most recent of more than four hundred

years ago. A third Caxton, sold immediately afterwards, is represented by the *Royal Booke or Booke for a King*, 1487-8, and for that £300 was obtained, although sixteen leaves were in facsimile, and five had been mended. Lord Dormer's library, or rather the portion of it sold on May 20th, was remarkable for a series of twenty-one volumes, all bound in red, olive, or citron morocco by Clovis Eve, a craftsman whose work is not often seen nowadays. These twenty-one vols. realised £390, being sold together in one lot, though they were catalogued separately. It is necessary also to mention the *Mozarabic Missal and Breviary*, printed at the private press of Cardinal Ximenes at Toledo, 2 vols., 1500-2, which realised the large sum of £1,250. It is said that only twenty-five copies were produced for use in the Mozarabic Chapel in Toledo Cathedral.

Books of the class named make such a brave appearance that it might be supposed that the result of the season's book sales was satisfactory in the highest degree, but as previously stated, that is very far from being the case. They have been purposely selected from among the mass, for, naturally, every season has something out of the ordinary to show. The list might indeed be very considerably extended without in any way straining the position it occupies, and if it were it would be seen that these expensive volumes came almost wholly from the eight libraries and collections of which we have spoken. All the rest—fifty or more—were productive of very little from the particular point of view from which the subject, as a whole, is being regarded. It generally happens that one special class of book dominates the sales of a season, but this time no such feature is observable. Works of a high class relating to the fine arts were conspicuously absent; not many old plays, for which there is such a great demand, are observable in the records. *Shakespeareana* and *Americana* are both attenuated to a degree; while prices generally show a distinct decline, when once we get away from early examples of typography, early illustrated books, bindings by celebrated craftsmen, and what we may perhaps be permitted to call fashionable books, made valuable by reason of their extreme scarcity. It is some solace to reflect, however, that such works as these really appeal to the very few, and that they do not enter into the paradise of the ordinary bookman, however much they may be present in his dreams. His way, at any rate, is clear, and during the season which has passed he had the opportunity to acquire, were he so minded, thousands of volumes which, when everything is said, form the real backbone of English and other literatures, for it is a mistake to suppose that the best edition of almost any work which might be named is necessarily the scarcest. On the contrary, the very reverse is nearly always the case, for the old maxim still holds good in this war of prices—the best books are the cheapest, made so by the law of supply and demand which never fails to keep the balance in equilibrium.





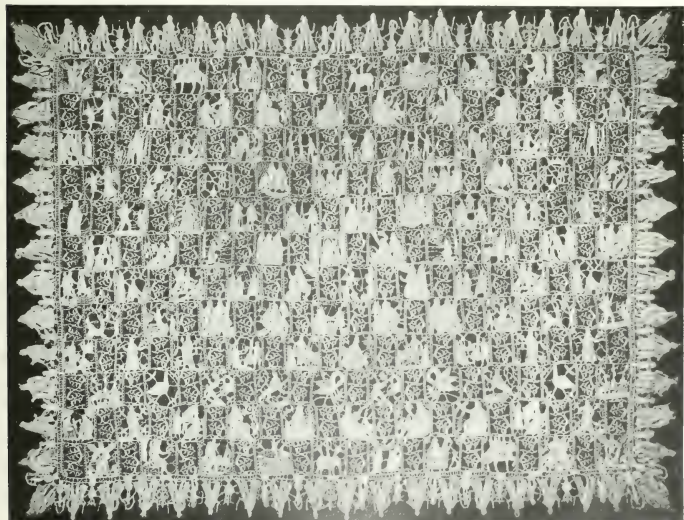
It was Madame Hortense Montifiore who, within a few days of her death, presented this remarkable piece of lace to the Musée du Cinquantenaire in Brussels. Measuring  $1\frac{3}{4}$  yards by  $1\frac{1}{2}$  yards, it was

**A Remarkable Piece of Lace**

probably made as a covering for a bed of state or for a cloth on the occasion of the marriage of Albert Archduke of Austria with Isabella of Spain. Their arms and initials appear in the design, as well as the clasped hands which are so

frequently seen in lace and embroideries specially designed for wedding gifts. The Archduke governed the Netherlands from 1598 to 1621, so that in this example we see one of the earliest bobbin-made pieces of very elaborate pattern.

There are 120 squares, which picture with varying elaboration stories from the Jewish records, from the New Testament, from lives of the saints, and old legendary history of the Netherlands. Amongst these latter the four sons of Aymon perched on one horse,



A REMARKABLE PIECE OF LACE



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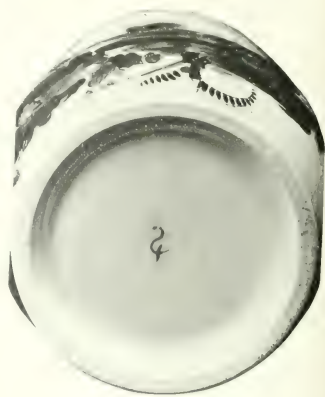
the image Bayard, appear in the first and last rows. Several times Adam and Eve, with the tree of life between them, are shown, while still more elaborate groups of four and five figures are depicted with telling effect in the tiny squares. Horses richly caparisoned, elephants, lions, monkeys, birds, the pelican in her piety, and other emblematic or heraldic animals are to be found.

The border is of extraordinary beauty, and is no exception. The characteristic vandyked edge of the period is formed by means of standing figures, which form the extreme point of the scrollwork. Crowned kings with sceptre and regal robes are worked in each corner, and superfluous figures, such as soldiers, make a continuous procession round the cover; smaller symbolic figures, such as the cupid, a crowned heart, or other trophy, stand between the corners. (Moss, *l. c.*, p. 136, vol. 1, N. 1, fig. 105.)

For the present purposes of Lowfoft's study, the results could be interpreted as suggesting that the "L-shaped" pattern of the Lowfoft and the Lowfoft-Murphy studies is not a function of the direction of the shaped cue, but a function of the position of the node in the cue. It is well known that the position of the node in the cue has a significant effect on the position of the node in the response (e.g., Murphy and Woodworth, 1954). Also, the Lowfoft and Lowfoft-Murphy studies are not replicated, but instances of the "L-shaped" pattern of the Lowfoft study have

of any kind are very rare, and are generally found in underglaze blue on pieces having underglaze blue decoration in conjunction with enamel colours. The pattern of the mug possibly is not of Plymouth origin as similar shapes were made at other factories, but that it was copied from a Plymouth mug is quite evident, as it bears a copy of what is known as the "two four" mark in red overglaze, and the colouring of the decoration is bright and pleasing, especially the plumage of the birds, a feature noticeable in many examples of Plymouth porcelain. The gilding round the rim is well executed and of good quality, and the potting of the mug all that could be desired. The paste is soft, and the glaze, which is quite characteristic of the Lowestoft factory, is, in places where it has thickly settled, of a clear pale blue colour. The mug is a very interesting specimen and well worthy of the best traditions of a factory the productions of which, at one time, were the cause of so much dispute. It is in the collection of Mr. W. C. Woollard.

On the opposite page is a full-sized illustration (taken from the advertisement of the lottery) of one of a pair of fine diamond earrings included in a lottery by a well-known London jeweller, James Cox, of Spring Gardens — a lottery which had been sanctioned by Act of Parliament to take place in 1773. They had been intended, as the following note from the inventory will explain, for Catherine II. of Russia, together with her bust by the sculptor Nollekens.



RAY, P. H. POWERS, J. H. MILLER

"These Earrings are to accompany a bust of Her Imperial Majesty the Empress of Russia, and were intended to have been sent to St. Petersburg. They are by far the most capital pair now on sale in Europe, weighing 44 carats and  $\frac{1}{4}$  this and set transparent. The drops alone were several years matching, which they do with the utmost exactness. They are of the first water, finest form, excellent proportion and most beautiful lustre, and with the bust of the Empress constitute one of the prizes in the Lottery for the disposal of the museum in Spring Gardens.

"N.B.—There are in the Lottery two tickets of every number, for instance, No. 1A, No. 1B, and so on to 60,000, thus by duplicate numbers there will be duplicate prizes; every number therefore which is a prize in class A will, of course, be a prize in class B, and Mr. Cox particularly stipulates for the two numbers entitled to the earrings and their fellow prize, that if the possessor or possessors of one or both shall be inclined to dispose of them, they for each shall receive five thousand pounds, or ten thousand pounds for the two, from Mr. Cox or his representative."

The earrings and the bust are glowingly described in the advertisement thus:—"A bust of her Imperial Majesty the Empress of Russia, with brilliant ornaments, constituting one prize, for which the fortunate adventurer, if inclined to sell, may receive five thousand pounds from Mr. Cox or his representatives. This bust of her Imperial Majesty Catherine II, the present Empress of all the Russians, was modell'd for Mr. Cox by that celebrated English artist Mr. Nollekens, from an original portrait in the possession of his Excellency Mon. Mouschkin Pouschkin, the Imperial Russian Ambassador at this court, and is esteem'd a striking likeness of that great princess. The brilliant ornaments that accompany the bust are a pair of the richest earrings that have for many years been seen in this



DIAMOND EARRING

present estimation of them, tho' they are now estimated at £5,000."

No explanation is given why they were not sent to Catherine II. Nollekens appears to have executed the bust of the Empress by her direct command, as well as no fewer than twelve marble busts of the English statesman, Charles James Fox, to give away as presents. Such was her admiration of his great abilities that the bust sent to St. Petersburg was placed between the busts of Cicero and Demosthenes. We have failed to find any reference to the bust of the Empress, done by Nollekens to the order of James Fox, in the well-known work, *Voltaire and his Times*, by F. F. Smith. E. ALFRED JONES.

A VERY INTERESTING object on the English Dublin fair, probably British in origin, and in date about

1754, is the Vault of a Balloon. There are two

A Balloon  
Plate

in quaint eighteenth century costume, and the Union Jack is blown flying from the top. In the printed ware of the same date, it is frequently noticeable that the artist has chosen to represent a vessel, and not a balloon, and other sailing ships, with the mast and



matters, such as the Iron Bridge over the Wear on the Newcastle and Sunderland mugs and jugs, and great naval and military victories, as in the series of Nelson jugs and in the Worcester King of Prussia mugs; but in Delft ware he usually confined himself to decorative subjects, largely dependent on Chinese *motifs*, so that a plate such as we illustrate is exceptionally interesting on account of its attempt to compete with the transfer printer.—A. H.

The great Gothic church of SS. Giovanni e Paolo contains in its great lectern

**The Eagle of SS. Giovanni e Paolo, Venice** a very beautiful and perfectly unique example of church furniture. The church was nearly, if not quite, completed by the close of the fourteenth century, when the tombs of the Doges Michele Morosini and Vernier were set up, and this lectern may perhaps belong to that date. It has been assumed, perhaps too hastily, that on account of the desk being supported by a double-headed eagle, the cognizance of the German emperors, the lectern is of German manufacture. It is true the details of the pedestal might very well accord with this theory, and there is an utter absence of any Renaissance feeling in the work such as might have been expected in a purely Italian design of that period; but the Venetians were not sufficiently in love with German emperors thus to exalt their emblem in one of their great churches, even if a presentiment of what was in store for them in future ages had not prevented

such an accident. The idea of the two-headed Venetian eagle was derived from the same source as that of the German one—it was intended to typify their lordship over the empires of the East and West, for after the capture of Constantinople by the Latins, with the assistance of the Venetians, the Doge claimed among his other titles, "Lord of a quarter and half a quarter of the Roman Empire."

The date at which this lectern was produced is not synchronized with a number of other works of the same century, the pedestal of which is

1386, only six years after its successful emergence from its death struggle with Genoa, Corfu was annexed to Venice. The eagle is well modelled, and all the mouldings and decorative details are delicately worked; and as the whole desk stands 7 feet in height it forms a remarkable feature in the church.—J. TAVENOR-PERRY.



LECTERN, SS. GIOVANNI E PAOLO, VENICE

It is difficult to appreciate the causes at work which have made it possible for

**A French Reliquary** so much beautiful woodwork from the churches of the north of France, possessing little or no intrinsic value, to have drifted into collections and museums outside that country. The Victoria and Albert Museum obtained, by purchase, a large quantity of such woodwork in 1894, which had been gathered together by the late M. Peyre. It is unfortunate, however, and detracts much from the value of such a collection, although perhaps consequent on the manner in which such works are often obtained, that there

is no record of the building or place from whence the object was removed, or indeed any facts in reference to it which would so much add to its historical interest. This is particularly to be deplored in the case of the small chasse or reliquary which we illustrate, which is not only an exceedingly good specimen of the simpler wood and metal work of the period to which it belongs, but, judging from the remains of the paintings with which it was decorated, at one time contained important relics. It is of oak

with iron doors at each end and simple iron cresting, and is in a rather knocked-about condition. Each side of the top has the remains of a painting, the one showing in our illustration being assumed to represent a visit of St. Anthony the Abbot to St. Paul the Hermit in the desert, who is being fed by a raven. Its dimensions are almost diminutive, being only 12 in. by 9½ in. and 17 in. high; it is assigned to the end of the fifteenth century, and was purchased for £25.—J. T. P.



CHASSE, FIFTEENTH CENTURY

THE painting by Goya reproduced measures 6 ft. 5 in. by 3 ft. 9 in. It is a life size whole figure of the duchess, who is attired in a pale-rose robe of silk, at the bottom a garland of roses. She is seated

## A Goya Portrait

on a sofa of blue silk with gilt wool frame; on her shoulders a white silk shawl. Her hair is of a dark brown colour. She holds in her lap her little daughter, about one year old. The baby is entirely in white silk, and has seized some of the flowers which her mother holds in her right hand. The baby's hair is of a light blonde. The portraits are beautifully expressive, and the colours are very harmoniously distributed all over this remarkable masterpiece.

The picture has been in the possession of Marquis de Corvera, in Madrid, from whom it passed into the collection of Count de Pastré, in Paris; now it is owned by Mr. F. Kleinberger, in Paris.

On the bottom of the picture is the full name of the duchess and of her daughter, as seen in the reproduction, and the date of birth of the baby. From the latter it can be concluded that Goya painted this beautiful picture in 1788.

It is described in Valerian von Loga's work on Goya, and by Paul Lafond.

RARELY within our knowledge has a collection of such surpassing interest appeared in London as that of the ancient Chimú pottery recently excavated by Mr. T. Hewitt Munn in Peru. The vessels are probably the most antique in existence—5000 B.C. being generally accepted as their date. Some are beautiful and some

grotesque, but the whole collection of modelled and painted figures, animals, birds, deities, and incident give the observer more than a mere idea of the habits and customs of an interesting prehistoric race. The

modelling is wonderful, the drawing is firm and unhesitating, the colours harmonious. The collection numbers between 700 and 800 vessels and bowls. Some of the latter have false bottoms, and contain in the hollow space silver and copper money. Whilst all the metals, excepting gold, which occasionally decorated the vessels, have entirely corroded, the earthenware with its thick glazing is fresh and unchanged. The collection is more than wonderful, and must be seen to be appreciated. Sir Clements Markham is right when he says, in his recent letter to the *Standard*, that the British Museum is its proper resting-place.

"The Romance  
of Fra Filippo  
Lippi," by  
A. J. Anderson  
(Stanley, Paul &  
Co., 10s. 6d. net)



facts he tries to trace his hero's psychology and the motives for his actions. He also tries to create a background of fifteenth-century Italian colour. But to accomplish the difficult task of making the dead past live before our eyes, he lacks the marvellous knowledge and power displayed by the Russian Merejkowski, who has treated the life of Leonardo da Vinci from a similar point of view in his *Fingerprints*, or, more recently, of Mr. Fred Manning, whom his *Scenes and Portraits* projects his mind back upon past civilisations with an almost visionary power of realisation.

Mr. Anderson remains hopelessly twentieth-century. His talks on art are of the kind that may be heard at any moment in the studios of Chelsea and St. Johns Wood; nor can we trust the aesthetic judgment of a critic whose son, Mr. Walter Crane and Mr. Arthur Rackham the lineal descendants of Filippo Lippi.

For almost addition to the bibliography of face gives "Lacis" a practical charm. By Carita (S. Low, Marston & Co., Inc., 63d net) is a charming book of drawings of lacis. The greatest strength in lacis is its simplicity, and the fact that repeated viewing in no way diminish its beauty, must account for its great popularity, which remains undiminished even the Minute Woman.

Critics, who are often too quick to brand Holmes of "Hollywoodism," have brought to light some of the facts which throw a light on the subject just mentioned. In California, where there was no difficulty in the trial of 1911, the patterns appear to be the same today. The coroner and the physician and the jury are the same. The coroner is a man of means, a man of position, a man of influence. The physician is a man of means, a man of position, a man of influence. The jury is a man of means, a man of position, a man of influence.

The first part of the paper is devoted to the method based on the constant Lagrangian multiplier, which is incorporated in an iterative procedure for solving problems posed by Pionovski (1986) and his associates. The second part is devoted to the method of



THE CREATION FROM "LACIS," BY CARITÀ

was considered as a symbol that guarded the soul. According to Professor Petrie, the net pattern is found in Egypt during the 12th dynasty, which corresponds to 1300 B.C., and it became more general in the 18th dynasty. Altogether *Lacis* is a book which will interest those women who wish to master the technicalities of one of the oldest forms of lace-making, and who also take a delight in the history of a handicraft.

MR. FREDERICK ARTHUR CRISP, who has produced several interesting books, especially on armorial china, may be supposed to know just what his public needs. Otherwise one must own that his latest book, *Memorial Rings*, Charles II. to William IV. (privately printed), 150 copies only, appears almost as a work of supererogation. Perhaps, however, there remain 150 persons interested in this lugubrious subject. Death and bankruptcy are things which, alas! often befall one's friends; but society does not consider them very good form, and a ring which would commemorate either events would not be much liked nowadays. Her Majesty the late Queen may be said to have been the last great exponent of the mortuary cult. But of recent years more philosophy is shown. The ring

remembrance of death, which may be said to have begun here with Richard II.'s bequests, and was most popular after the death of Charles I., has passed away.

Most people remember that among the treasures of one's grandmother were dozens of quite inexpensive and unattractive memorial rings which had come down from the eighteenth century. It is with such purely family pieces that Mr. Crockett's very largely, for his collection is not important or early specimens does not appear elsewhere. In time that his elaborate catalogue gives some more than a thousand examples, and that he includes among his collection some well known rings, such as the famous James A. Ogden, or the scholar Hoag, or even the famous Lord Lovat. But notwithstanding all this, the book is a volume which reminds us



the inscriptions on the rings verbatim, and the musical notes, which include abstracts from registers of burial, monumental descriptions, abstracts of wills and biographical memoirs and so forth, it does not seem probable that collectors of today who are guided by cheery and æsthetic reasons will become attached to the branch of connoisseurship in which this bulky and handsome volume is devoted.

M. ARNOLD GOFFIN has steeped himself in Franciscan lore. He has not only studied the *Fioretti* of the *Poverello*, the *Speculum perfectionis*, and all the literature bearing upon the subject, he has not only made himself personally acquainted with the vast succession of frescoes and altar-pieces from pre-Gothic days to the declining days of the Renaissance that have been inspired by the veneration of that most humble and lovable of all saints, but he has followed St. Francis's footsteps from his parental home in Assisi to Perugia, where he was kept a prisoner of war, to Foligno, where he sold his father's horse to aid the poor priest of St. Damian, to the rugged heights of the Apennine, to La Verna where he received the Stigmata; and he has painted a fitting background for the picturesque figure who, together with Dante, exercised the most powerful influence upon mediæval thought.

St. Francis has done far more for art than merely supply generations of painters with fascinating subjects for the exercise of their skill. It is not too much to say—and M. Goffin lays great stress upon this point—that his teaching, his regeneration of the Christian ideal, his substitution of action for the word or formula, his intense human emotionalism, created a new art: he turned the painter's mind towards Nature. If Cimabue and Giotto broke away from Byzantine hierarchic stiffness and laid the foundations for modern art, this must to a great extent be ascribed to the influence exercised upon them and by the teaching of the *Poverello*.

An important catalogue is in preparation by Mr. Rudolph Lepke, Berlin, of the print collection of the Freiherr Adalbert von Lann, of Prague, which was sold this season in Stuttgart. The catalogue will have a preface by the Director of the Berlin Kunstgewerbe Museum, Prof. Dr. von Falke, and will contain about eight hundred reproductions in phototype.

The portrait of *Mrs. Allan Ramsay*, by Allan Ramsay, in the National Gallery, Edinburgh, is generally accepted as the most of the many able portraits painted by the artist. Though Ramsay never reached the highest rank in his profession, the most casual examination of his work will show that he possessed no lack of knowledge of brushwork and draughtsmanship. As

well as ordinary to George III. he painted many Royal portraits, those of the King and Queen Charlotte in the National Gallery being amongst the best known. The son of Allan Ramsay, the author of *The Gentle Shepherd*, he inherited a taste for writing, and was also an accomplished linguist and conversationalist. Of him Dr. Johnson said: "You will not find a man in whose conversation there is more instruction, more information, or more elegance than Ramsay's."

The portrait of *John Charles, Viscount Althorp*, by Sir Joshua Reynolds, is amongst the most pleasing of the many fine portraits by Reynolds in the possession of Earl Spencer, amongst which are included such well-known canvases as *Georgiana Duchess of Devonshire*, *Lady Camden*, *Lavinia Countess Spencer*, and the *Hon. Miss Anne Bingham*.

A painter new to the pages of THE CONNOISSEUR MAGAZINE is J. F. A. Tischbein, whose portrait of *Princess Frederica Sophie Wilhelmina* in the Rijks Museum at Amsterdam we reproduce in this number. There are no fewer than six painters of this name recorded, all of whom are related, and almost all of whom owed much of their ability to J. H. Tischbein, the uncle of the painter of the portrait reproduced. There are numerous examples of the work of the Tischbein family on the Continent, notably at Amsterdam, Berlin, Brunswick, Frankfurt, and Leipzig.

Our special presentation plate, *Maria Antoinette*, after the painting by Madame Vigée Le Brun at Versailles, is generally considered the finest portrait of the unfortunate French queen, who, "radiant and blind beneath the symbolic flood of ostrich plumes, awaits destiny."

The plate on the cover of the present number is a portrait of *Lady Countess of Westmoreland*, daughter of R. Saunders, Esq., and niece and co-heiress of Admiral Sir Charles Saunders, K.C.B.; who married, as his second wife, John, tenth Earl of Westmoreland, in 1820. The original is in the possession of the Rt. Hon. Sir Spencer Ponsonby Fane, P.C.

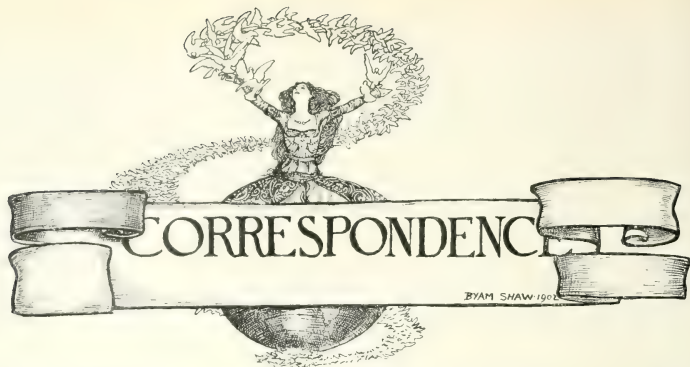
## Books Received

*Book of the Century*, Part III., 1890, 2, 10s. 6d. (Falconer, London).  
*Book of the Century*, 1890, 2, 10s. 6d. (Falconer, London).  
*Book of the Century*, 1890, 2, 10s. 6d. (Falconer, London).  
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*Book of the Century*, 1890, 2, 10s. 6d. (Falconer, London).



## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C.4."

## ANSWERS TO CORRESPONDENTS

**Books.** *The Times*, 1805. —A1,168 (Middletown). Editions of *The Times* newspaper are not very valuable. There have been reprints of the Trafalgar edition.

"*Cosmographie*," 1660. —A1,155. A fine, under 1500.  
The value of this book is not more than 125 or 150.

"*Waverley Novels*," 1821, 25 vols., calf. —A1,105.  
These are the first volumes of *Waverley Novels*. They printed more than 40. Your two volumes of *The Two Rival Companies*, bound in red, are worth only a few shillings, while the twenty-four volumes of *The Black and White*, in red, are worth more than 250. The other 5, as you say, are worth only a few shillings.

"*Oliver Twist*," by Charles Dickens, 1st edit., 1838, 3 vols. —A1,107. The first edition of *Oliver Twist*, such as you possess, is printed in black, has a simple red cover, and is worth only 100. The condition of the book is not good.

**Engravings.** —"The Lock" and "The Cornfield," by D. Lucas, after Constable. —A1,298 (Bristol).  
If your engraving is genuine, please before taking it away to send it up to the post.

Mid-Victorian Engravings. —A1,297 (Bradford). —  
Prints of this class are of little value.

"*Helena, second Wife of Rubens*," by G. Maile, after Rubens. —A1,316 (Lichfield). —Your engraving is worth from 30s. to £2.

"*London Cries*," by W. C. Lee. —A1,349 (Delgany). —  
Your set of *London Cries* is of little value.

"*Master Lambton*," by Cousins. —A1,333 (Exeter).  
There are many "states" of this print differing widely in value. The last and most common has the title "Boyhood's Rapture"; and if this is the one you possess, it is worth about £2 or £3. Some early states realise high prices.

Rembrandt, by C. Turner. —A1,232 (Inverness, N.B.).  
—The value of this mezzotint portrait is about £5.

"*The Horse Feeder*," by J. R. Smith, after G. Morland. —A1,238 (Sholing). —Your print should fetch £10 to £15, according to condition.

**Furniture.** —Window Seat. —A1,310 (Castle Pullingham). —From the rough sketch you enclose it is difficult to give a proper opinion regarding your old window seat, but it is evidently an early nineteenth century piece. Its value is probably not more than 3 or 4 guineas.

Mahogany and Oak Chest of Drawers. —A1,350 (Ambleside). —Unless the object you describe has any special history, we do not think it would fetch very much. To value it definitely, we must have a photograph and further particulars.

Carved Oak Sideboard. —A1,313 (Weston-super-Mare).  
—It is practically impossible to judge carved oak from a photograph. The piece has a foreign appearance, and, as near as we can judge, it is of seventeenth century Flemish origin. Its sale value we do not judge to be more than £25 to £30; but this opinion needs confirmation by inspection of the piece.

Eighteenth Century Chairs. —A1,256 (Stoke Newington, N.S.). —The four chairs of which you send photographs are English of the late 18th century. We presume they are of painted wood, and if the painted backs are original, the utmost value would be 3 guineas each.

Old English Chair. —A1,314 (St. Osyth). —We presume your chair is of wood, a mahogany. It is apparently of eighteenth century English workmanship, and its value is about 200.

**Lace.** —Crochet Flounce. —A1,114 (Kildermünster).  
As far as we can judge from the photographs, your flounce appears to be fine crochet, and to be worth 250 or 300.









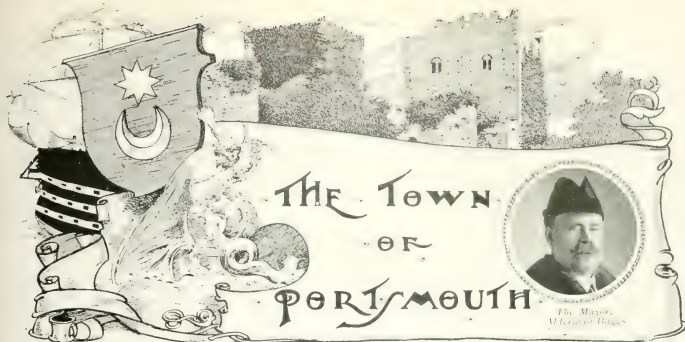
BARBARA, COUNTESS OF CASTLEMAINE

AFTER MISS LUCIUS OF CHATELAIN

BY SIR JAMES GORDON

*In the possession of the Earl of Arundel, 1710*





## Part I. Written and Illustrated by Leonard Willoughby

THAT Portsmouth owes its present importance as a town to its geographical position is very obvious. The rise of most of our cities and towns to any sort of importance has, in fact, been due to the conformation of the ground and the nature of either its seaboard or river-side. Of the many bays which abound on the south coast of England, such as Plymouth, Weymouth, Swanage, Poole, Christchurch, Portsmouth, Langstone, Chichester, Pagham, and

Dover, there are only two which meet the necessary requisites of a great naval port. These are Portsmouth and Plymouth. Portsmouth undoubtedly meets all requirements, and is also central for the command of the Channel.

Curiously enough, however, neither of these places was recognised to be of the importance they now are until the eighteenth century, and although Portsmouth had from earliest days been a favourite



CHARLES I. AND HENRIETTA MARIA

BY ANTHONY VAN DYCK

IN THE MUSEUM

place for embarkation and the gathering of ships, still the real naval stations, such as they were, were the principal ports of *trade*—London and Bristol. Nevertheless, from very early days Portsmouth had to bear the brunt of invasion and battle, and it was from here that Alfred sent out his fleet to engage the Danes. William I. was opposed by the fleet which Harold collected at Portsmouth—the most convenient place for gathering together a large assembly of ships. In still earlier days the Romans

surrounding country which Porth held in vassalage of Cerdic. In 838 Æthelhelm, governor of Dorsetshire, routed a band of Danes which had disembarked at Portsmouth from a fleet of thirty sail. In 1086 William I. raised a fleet here, and embarked for Normandy; while in 1101 Robert, Duke of Normandy, claiming the Crown of England, landed in Portsmouth without opposition. In 1139 the Empress Matilda, with the Earl of Gloucester and only one hundred and forty men, landed at



A PERSPECTIVE OF PORTSMOUTH FROM AN ENGRAVING BY G. SCOTT, AFTER A. MENAGEOT (1740) IN THE MUSEUM OF THE CITY OF PORTSMOUTH. ON THE RIGHT THE CASTLE OF PORTSMOUTH CASTLE.

had a camp at the head of the harbour, which was one of the strongest of the surviving forts. This was Portchester Castle on the main road connecting *Portus Magnus* as Portchester was then known—and Winchester. As to whether Portchester was even a really convenient place of settlement is open to doubt, as it was shut in by hill and forest. In course of time it grew less convenient as a landing-place. It is therefore probable that the inhabitants moved to the mouth of the harbour, and that this was the commencement of Portsmouth as a settlement and subsequent town.

In 1011 a body of Saxons, raised here from two hundred soldiers under the command of Porth and his sons, Boda and Mada, and defeated the Britons, and their commander, and took possession of the

Portsmouth without opposition. Henry II., previous to his departure to act as umpire between Philip of France and Philip, Earl of Flanders, made his will at Portsmouth, near the sea-side. One copy he put into his own treasury, one in the Church of Canterbury, and a third in the treasury of Winchester. Richard I. embarked at Portsmouth for Barfleur with one hundred large ships in 1194. It was this monarch who granted the Corporation of Portsmouth a charter, dated May 2, 1194, three months after his return from captivity. It is thought that this charter was granted in return for a substantial contribution to the Royal Treasury. The charter granted leave to hold a fair or mart for fifteen days, a weekly market on Thursdays, and immunities. This was the charter for "Free Mart Lane," which continued until 1846.

## The Town of Portsmouth

The immunities alluded to were that during the fair the town was "to be Free to all people, natives and foreigners, free from tolls, duties, impositions, and no one to be arrested for debt, or oppressed in any way during its continuance." This fair was directed to be held on the festival of St. Peter de Vincula, viz., the 1st of August in the Roman Catholic calendar. The fair, which was originally of great service as a market and for commercial rendezvous, gradually, as the population increased, degenerated into such scenes of drunkenness and vulgarity that an Act of Parliament was passed to discontinue it. In 1200 King John granted

to the borough a charter, embodying the same privileges enjoyed under Richard's charter.

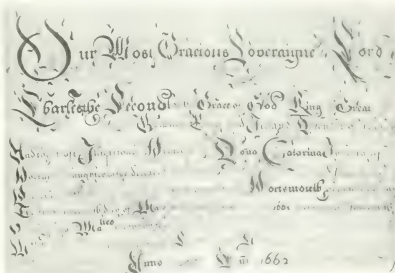
Henry III., in 1221, assembled at Portsmouth one of the finest armies ever raised, and in 1230 he embarked for St. Malo. This same year he confirmed the preceding charters of Richard and John, and in 1242, together with his Queen, Prince Richard, three hundred knights with thirty hogsheads of silver, sailed from Spithead for Gascony. Fourteen years later he granted to "our honoured men of Portsmouth" a "Guild of Merchants" and other privileges, which shows that the town was so far advancing in importance as to claim equal privileges with such places as York, Hereford, and Lincoln, which had already their Merchants' Guild. These guilds were



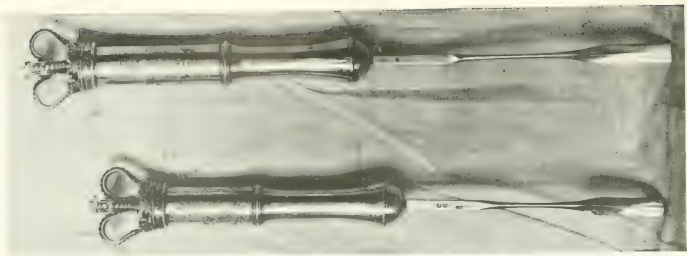
MEZZOTINT BY FAKER FROM TILLY'S PAINTING OF CHARLES II. IN THE MUSEUM

Spain, and took with him his wife, Constantina of Castile, and two daughters. Richard II. and his Queen accompanied them to Portsmouth and presented them with two golden crowns. The English fleet was blockaded by the French in 1416 at Portsmouth. In 1417 Henry V. embarked for Normandy, while in 1445 Margaret of Anjou landed here and proceeded to the Priory of Southwick, where she was married to Henry VI. In 1449 Adam de Moleyns, Bishop

of Winchester, keeper of the King's privy seal, was driven out of the "Dunnet" and captured by a party of Scots. Edward IV. reviewed 50,000 men on Southampton Water in 1464, and in 1475, after the battle of Tewkesbury, he landed at Portsmouth. In 1485, after the battle of Tewkesbury, he landed at Portsmouth. In 1485, after the battle of Tewkesbury, he landed at Portsmouth.



COPY OF MARRIAGE RECORD OF EDWARD IV. MARRIED AT PORTSMOUTH



# The Town of Portsmouth



Richard III., in 1485, also confirmed preceding charters, and Henry VII. granted one in 1489. Henry VIII. also granted a charter in 1511, as did Edward VI. in 1551. In 1600 Queen

Elizabeth I. the subsequent items of importance in connection with the history of Portsmouth, I may mention that Southsea Castle was built in 1539. In 1552 Edward VI. visited Ports-



SEAL ATTACHED TO ELIZABETH'S CHARTER  
OBVERSE

SEAL ATTACHED TO ELIZABETH'S CHARTER  
REVERSE

Elizabeth granted the Corporation the power of electing justices of the peace, and gave the title of "mayor and burgesses." Charles I. granted a charter in 1629, which was important, as it gave the borough privileges and immunities which it did not possess before. Charles II.'s charter of 1683 became void owing to the borough following the example of many others in the kingdom, which surrendered the charter of Charles I., and accepted another from Charles II., under which they acted till the abdication of James II. in 1688. It was then discovered that the charter of Charles I. was in the hands of a Mr. Giogne, and on application was by him duly surrendered, by which means the charter of Charles II. became void. The recovery of Charles I.'s charter was highly favourable to the freedom of this borough, since by that of his successor the mayor, aldermen, recorder, justices, burgesses, and town clerk were removable from time to time at the will of the Crown.



SILVER BADGE WORN BY MAYOR'S OFFICERS

mouth, and in 1501 Queen Elizabeth came here. Charles I., as Prince of Wales, landed here on his return from France and Spain in 1623. The Duke of Buckingham sailed from Spithead with 100 ships and 7,000 land forces in 1627 to relieve Rochelle. In 1628 the Duke was assassinated in Portsmouth by Ffith. In 1642 Portsmouth was besieged by the Parliamentary forces. In 1701 Princess Henrietta, falling sick of the measles while under sail in the "London," which was nearly lost upon the Haze shoal, put into Portsmouth harbour.

Charles II. married Catherine of Braganza on May 21st, 1662, and in 1664 he came to

Portsmouth to view the Royal Dockyard. The Duke of Berwick was made governor in 1687, and in 1688 Judge Jeffreys, Lord Chief Justice of England, was elected Recorder. In 1706 William III. came on board the "Elizabeth," and gave the sum of £100,000 for their services in Bantry Bay. Coming to



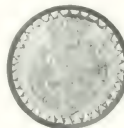
OBVERSE



REVERSE



COMMON SEAL OF PORTSMOUTH  
LATE THIRTEENTH CENTURY



COMMON SEAL OF PORTSMOUTH  
LATE THIRTEENTH CENTURY

THE COMMON SEAL OF PORTSMOUTH  
LATE THIRTEENTH CENTURY

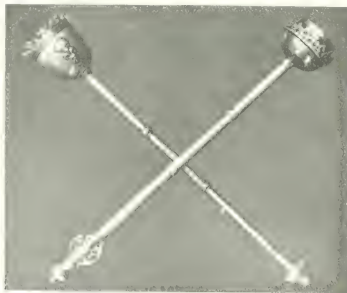


later times, in 1803 Lord Nelson hoisted his flag on board the "Victory," and in 1805 embarked from Portsmouth for the last time. The same year—barely three months later—the "Victory" arrived at Spithead with the mortal remains of this most gallant sailor on board. Kings, queens, emperors, ruling princes, presidents, and governors have continually visited this great maritime town, and he who would know more of its interesting history, told in most readable form, should study *The Annals of Portsmouth*, written by Mr. W. H. Saunders, Portsmouth's antiquarian and curator of its museum. This work, together with Mr. William Gate's *History of Portsmouth*, gives in detail the many historical matters which are connected with Portsmouth and Southsea.

The property of the Corporation which exists to-day, such as the insignia, charters, seals, and plate, is of a most interesting description, and is safely lodged in the princely Town Hall, of which there is no finer specimen in the kingdom. Other objects of very great historic value are kept in the museum in High Street—a building which was once the old guildhall. The contents of this highly-interesting room, which include royal robes, drawings, and a copy of the declaration of American Independence, are of Elizabethan times. London is the only place in all the world where you can see the original of all these things.



GOLD BADGE WORN BY THE MAYOR



Mr. Saunders's indefatigable labours—are more than sufficient to induce the authorities of Portsmouth to greatly extend the museum.

My only regret is that in a short article I am quite unable to give a detailed description of some of the most interesting subjects in the museum. The object of the curator has, however, been, with the means at his disposal, to show as much as possible of the historic matter relating to the old town of Portsmouth. A large portion of the exhibits belongs to the curator, who has made a life-long study of antiquarian matters. Certainly a delightful and instructive hour may be spent here.


The insignia, documents, and plate belonging to the Corporation are of singular interest, the plate itself being the second most valuable collection of Corporation plate in the kingdom. It is claimed that Portsmouth has the distinction of being one of the towns to which the largest number of charters has been granted, these ranging from that of Richard I. in 1194 down to 1835, when the municipal Reform Bill was passed. In 1600 Queen Elizabeth granted the first charter of definite incorporation

to Portsmouth. The privileges then granted were that the town should be governed by a mayor and burgesses, who might hold lands and have a common seal. According to the records in the Corporation muniments, the first mayor of Portsmouth was elected in 1581, and was one Thomas Carpenter, who, according to Leland, built the first Town Hall. This stood in the middle of High



Street, and was built at his own expense. The seal attached to Elizabeth's charter is an exceedingly fine one, and in good preservation. The earliest common seal was pointed oval in shape, 3 in. in length. This was thirteenth century, and showed a single-masted vessel on the waves, with furled mainsail with the moon and star above. Only an imperfect and undated impression of this remains. The present common seal is double, and is late thirteenth century. It is circular, measuring 3 in. in diameter, the obverse bearing the figure of a single-masted vessel on the waves, with two men on the yard furling sail. The reverse represents a Gothic shrine, and is purely ecclesiastical. It has a gabled-roofed building, in the centre of which, under a niche, is a crowned figure of the Virgin holding the infant Saviour. At the east end of the building is a niche containing a figure of a bishop—on the left St. Thomas of Canterbury, and on the right St. Nicholas, both with mitres, episcopally robed, and having croziers in their hands. The legend translated runs: "This Port O Virgin Assisted! O St. Nicholas cherish it! O St. Thomas pray for it!" St. Nicholas was appealed to as the special protector of sailors, and St. Thomas the patron saint of Portsmouth Parish Church.

The provost's seal is circular,  $1\frac{1}{4}$  in. in diameter, and bears the device a crescent surmounted by an eight-rayed star. The crescent and star is the old accepted arms of the borough, the date of its introduction being uncertain. It is generally supposed that the crescent was adopted during the Crusades, and the star



COAT OF THE CITY OF THE BOROUGH OF PORTSEA



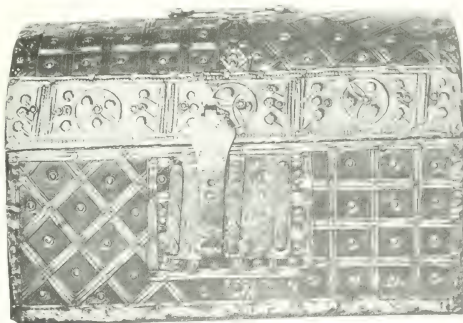
THE OLD HAND DISPLAYED OUTSIDE  
THE "WHITE HOUSE" (THE COMMON  
GAOL) IN THE HIGH STREET 1841  
DURING THE PERIOD OF THE  
FILL MARY ANN

taken as the North Star to guide the mariners. The mayor's seal now in use is a copy in stone of the old priory's. It was made in 1891, and bears the same legend.

HEINRICH HEIMANN

The great mace is of silver-gilt, and is 4 ft. 6 in. in length. It has the maker's mark W. H., and is said to have been given to the town by Sir Josiah Child in 1678. It is, however, probable that he gave it during the reign of his majesty in 1702, as the greater part of it is of Commonwealth period, and was only converted into a royal mace at the Restoration. The shaft is certainly original and the lengths are chased with a running pattern of acorns and oak leaves encircled by a ribbon. The brackets beneath the mace head are very beautiful, while the foot knob is chased with oval medallions. Alterations have been made to the mace head, when the Commonwealth devices have been replaced by the rose, fleur-de-lys and harp, all crowned, between the initials C. R. The coronet on the head dates from

the Restoration, but the arches of the crown are peculiar, and certainly non-regal. These support an orb and cross, and beneath these latter on the flat cap of the crown are the royal arms.



COMMITTEE OF THE CITY AND BOROUGH OF PORTSMOUTH

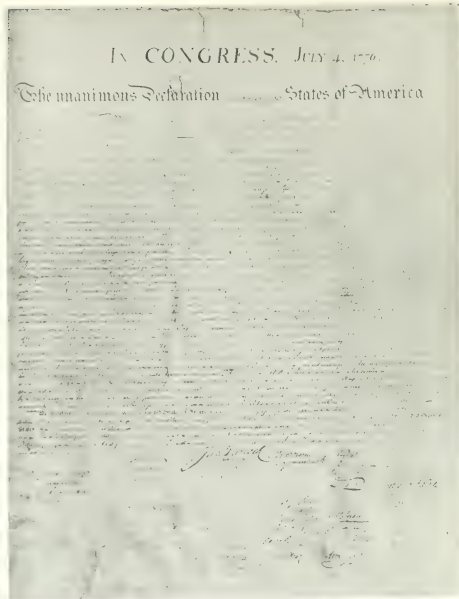
and of silver parcel gilt. Its head is hemispherical, with a coronet of fleurs-de-lis and bezels. There are five open scroll-work flanges on the grip of the shaft, which is divided into four sections. The plate on the top has the royal arms of Charles II. within the garter. This mace was repaired some thirty-five years ago, when the plate was found to bear on the reverse side the arms of the Commonwealth. At the time of the Restoration this plate had been replaced, removed, and Charles II.'s arms engraved on it. On the

other side, bearing

marks, the top was made to screw off if desired for examination. For many years the mace was lost, but was found in 1875 amongst some lumber in the borough gaol! The mayor's chain and badge are of gold, and were bought by public subscription in 1875. The chain consists of two parts, front and back, and of shoulder medallions representing the old

chain. The chain consists of a double chain of gold links and silver links, and is fastened by a silver clasp. The badge is a silver ring, and is fastened by a silver clasp. The chain is made of flat links

and is fastened by a silver clasp. The chain is made of flat links and is fastened by a silver clasp. The chain is made of flat links and is fastened by a silver clasp.



THE UNANIMOUS DECLARATION OF THE THIRTEEN UNITED STATES OF AMERICA. THE PROPERTY OF MR. J. MOORSHEAD. THERE ARE ONLY 13 OF THESE DOCUMENTS EXISTING, OF WHICH HIS IS ONE.

officer's duty took him aboard a vessel to arrest a person, it was first of all necessary to unscrew the bottom of the staff. Inside the shaft is an oar, which when removed screws on to the end of the shaft. This oar was obliged to be shown when boarding a vessel, otherwise no arrest could be effected. The coffer used until the reign of Elizabeth for the keeping of the charters is an oblong box with an arched lid.

It measures only 13½ in. in length, 8 in. in breadth, and 8½ in. in height. It is of wood, covered with red leather, and banded with strips of fluted steel.

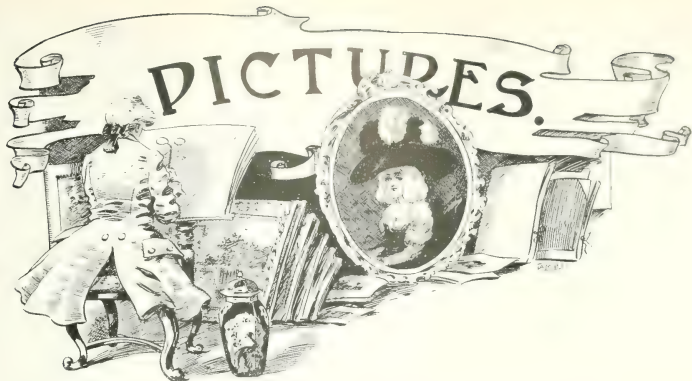
In a later issue I will give a description and full illustrations of the magnificent collection of plate belonging to the Corporation.



A LARGE KEY, WHICH WAS USED BY THE CORPORATION OF LONDON TO OPEN THE DOOR OF THE CHARTER COFFER. THE KEY IS OF SILVER AND IS 10 IN. LONG.

sets of six round twisted links, divided by three medallions. The central one has the crest of Henry Ford, Esq., Mayor, when the chain was bought. Over this was added in 1887, by A. S. Blake, Esq., the ex-mayor, an imperial crown of gold with jewelled circlet, and beneath it a ribbon: JUBILEE V. 1887. R. V. F. A. R.

Two curious water bailiffs' staves, surmounted by a royal crown, are interesting. These are Georgian, and were used by officers in the execution of their duty. The curious part of these staves is that when an



## Henry Walton, Artist

By Edmund Farrer, F.S.A.

IN Bryan's *Dictionary of Painters and Engravers*, under the name of Henry Walton, appears the following:—"An English subject and portrait painter, was born about 1720. He was a member of the Society of Artists, where he exhibited, as well as at the Royal Academy, from 1774 to 1776. His subjects were usually portraits in small or domestic incidents. Several of his pictures have been engraved. His death took place about 1790. Two of his pictures were exhibited at the Grosvenor Gallery in 1889." A very similar account of him is given in Redgrave's *Dictionary of Artists of the English School*, where we have: "Portrait painter, was born about 1720. His portraits, usually of small size, are tolerably drawn and tenderly painted, with some attempt at expression. He also painted domestic incidents, in which he introduced portraits, and exhibited some of this class at the Royal

Academy in 1777-78 and 1779. He was an active member of the Society of Artists. Died about 1795. Several of his works have been engraved."

In Waagen's *Treasures of Art in Great Britain*, and 1854-57—though the author seems to have had access to the great collections in England—no

mention is made of a picture by this artist, nor do I know any further account of him in print whatsoever.

The catalogue of the Grosvenor Gallery for the exhibition of 1889 is not in the library at the Victoria and Albert Museum; but I think it probable that the pictures mentioned in Bryan's work as exhibited there were by an artist of the same name, who was then living.

About the year 1889 I made the acquaintance of a painter at Rickingham, one of the folk, of an old family, by the name of Henry Walton, who was then about 60 years of age, and who had been a member of the Society of Artists.



THE FRUIT OF THE TREE

THE FRUIT OF THE TREE

same spot; and he often spoke to me of an artist by the name of Walton (the Christian name he could not remember), who, when he, the narrator, was a boy, resided at a farmhouse (now called the Oak Tree Farm) in Burgate, on the main road between Sable and Bay St. Edmunds. I thought little of it at the time, but some years later, when I had partly accomplished my visitation of Suffolk houses, which resulted in a volume on *Suffolk Portraits*, this story of old Gooderham's came back to me, and I determined to try and connect this local artist with the man recorded by both Bryan and Redgrave. It naturally struck me the former might well be the son of a man who had died between 1700 and 1795.

This was the fixed idea in my mind when I first sought the connection, and it was a long while ere I saw reason to alter it. It seemed to me incredible that the man who painted *The Fruit Barrow*, engraved by J. K. Smith in 1789, and the *Portrait of Edward Gibbon*, the historian, in the National Portrait Gallery, could, even had he lived beyond 1790 or 1795, have painted in 1806 that of *Lord Henry Petty*, afterwards third Marquess of Lansdowne, purchased by the trustees of the same institution in 1864—the style is so different.

I soon found out that the Burgate artist had, between 1700 and 1810, left many specimens of his handiwork in the immediate neighbourhood of his residence. At Thornham Hall, near Eye, belonging to Lord Henniker, there are four portraits, exactly similar in style to that of Lord Lansdowne, painted about the same period, and in the lower corner of one of them may be seen, placed there by the artist, in the lower right-hand side, "Walton. Burgate."

At Hildesheim Pottery, in the possession of the Rev. John Sikes Sawbridge, inherited from his grandfather, Mr. Edward Bridgman, of Coney Weston, Hildesheim, near A. M. Walton, I discovered a portrait of a great uncle, between the two windows of the parlour. The name on the wall, engraved on the three of the pictures after the death of Mr. J. K. Smith, was, "Walton. Burgate." The portrait was painted in 1795, and in similar style to that of Lord Lansdowne, the portrait of Lord Henniker, and the portrait of Lord Henniker.

The portrait of Mr. J. K. Smith, the artist, was painted in 1795, and in similar style to that of Lord Lansdowne, the portrait of Lord Henniker, and the portrait of Lord Henniker.

The portrait of Mr. J. K. Smith, the artist, was painted in 1795, and in similar style to that of Lord Lansdowne, the portrait of Lord Henniker, and the portrait of Lord Henniker.

nothing to prove conclusively that the Henry Walton of the memorial ring was an artist at all.

It is to my friend Prince Frederick Duleep Singh that I am chiefly indebted for the elucidation of the mystery; he it was who discovered in the early part of 1908 the family history of "Henry Walton, Artist," thus enabling me to state the facts which this article records. It will be necessary to enter rather minutely into genealogical details to prove that the Henry Walton of Bryan and Redgrave lived on after 1790 and 1795, that he was the Burgate artist, and that he died on 19th May, 1813, aged 67. The information here collected to prove these facts is taken from a family prayer-book, the parish registers of Dickleburgh, Norfolk, the Suffolk collections of Davy in the British Museum, and the will of Henry Walton of Burgate, proved September 4th, 1813.

In the middle of the eighteenth century there was living at Dickleburgh a certain Samuel Walton, born in 1710; he was the son of William Walton, who was living in 1720; and in the possession of this latter gentleman was the aforesaid prayer-book, printed in 1691, "given to me in 1700, by my mother, as my father's book." In this little treasure-house lies hid a good deal of the earlier portion of the family history, and that same book is now in the possession of a collateral descendant, Mrs. Walton, of Bedford. Samuel Walton, of Dickleburgh, had a wife whose Christian name was Anne; by her he had three children. The elder was Samuel Walton, jun. (so-called in the prayer-book, in the parish registers, and on his tombstone at Dickleburgh); he was born in 1741, and died in 1783, aged 42. Of him we need record no more than that he had several children, that he received the prayer-book from his uncle, William Walton, of Norwich, and handed it on to a third Samuel, who died unmarried; he bequeathed it to his brother Thomas Newstead Walton, from whom it came in direct descent to the husband of its present owner at Bedford. Samuel Walton, sen., had besides another son and daughter, the latter was Elizabeth Walton, born in 1752, who married at Dickleburgh in 1771 Edward Bridgman, of Coney Weston and Gooderham; she died in 1813, her husband having predeceased her in 1817, aged 67. The other son was Henry Walton, the artist, born (though I know not when) in 1749, and who is recorded in the Davy MS. to have "died at Mrs. Fraser's, New Bond Street, in 1813, aged 67," the very date of the memorial rings. In the will the artist bequeaths "to my brother Thomas Bridgman one hundred and fifty pounds, and to my brother-in-law Edward Bridgman" a similar sum. Furthermore, members of the house of Samuel Walton, jun., were painted



EDWARD BRIDGMAN, JUN. BY H. WALTON



EDWARD BRIDGMAN, SEN. BY H. WALTON

by the artist. The portrait said to be Robert Rayner, who married one of the daughters, in a shooting costume characteristic of the period (c. 1790), carrying a gun, is still in the possession of his grandson, Mr. Cooper, of Ashen Hall, Essex. Mr. Rayner's first wife, who was Frances Walton, was painted seated at her spinning wheel; but the picture being used as a fire-screen was destroyed. Many other members of the family, painted by the artist in miniature, are in the possession of Mrs. Walton, of Bedford, who also

owns proof copies of *The Fruit Basket*, and yet a third memorial ring.

Thus there can be no doubt but that the English artist was connected by family ties with the Bridgmans of Coney Weston, in the possession of which family and their descendants were, and still are, pictures and engravings by and after the Henry Walton of Bevan and Redgrave. He was not born in 1720, but in 1740; he was therefore 25 years old and not 50 when he exhibited his first picture at the Society of Artists; but why he ceased to exhibit about 1780 is



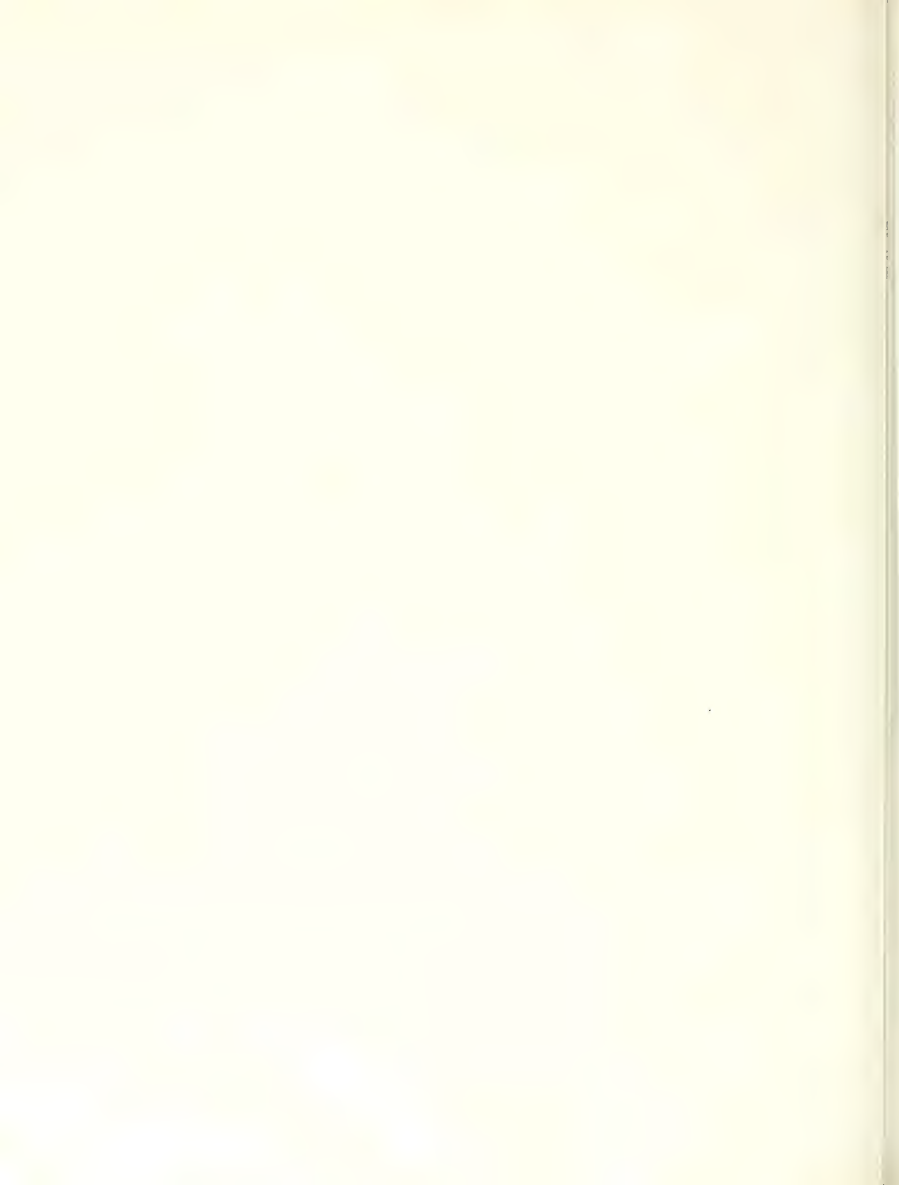
THE SPINNER







CARLES, FIRST MARQUESS CORNWALLIS. 1768  
D.J. OGBORNE, AFTER H. WALTON  
From a Colour Print in the possession of  
H.H. Prince Frederick Desepp



- 1772.—(Director F.S.A.)  
 1773.—403. A whole length of an Officer.  
 1773.—469. A Conversation.  
 1773.—Hill Street, Berkeley Square (F.S.A.).  
 1779.—131. A Girl plucking a Turkey.

From *The Royal Academy of Arts*, by Algernon Graves, 1906, we have Henry Walton, painter, Hill Street, Berkeley Square.

- 1777.—360. A Market Girl.  
 1778.—322. A Girl Buying a Ballad.  
 1779.—338. A Scene in the *Spanish Barber*, Act I., sc. i.  
 1779.—339. A Group of Figures and a Fruit Barrow.

In Smith's *British Mezzotint Portraits* four are recorded as being "after Henry Walton":—

(1) *Mrs. Curtis*, engraved by Henry Hudson. Bromley mentions 1789 as the date of this print. It represents a lady seated on a sofa. There is a copy exhibited in the Cheylesmore collection at the British Museum.

(2) *Walton Family, the Fruit Barrow*, mezzotint by J. R. Smith, published March 6th, 1780. According to Bromley, it represents the children of the artist. According to Brande's catalogue the young lady is Miss Carr, the boys the nephews, and the little girl the niece of Walton. It is evidently No. 339 of the Royal Academy in 1779.

(3) *Life and Works of J. R. Smith*, by Julia Frankau, 1902. *Plucking the Turkey* (Walton) W.L. A woman sitting directed nearly in profile to left; cap, crossbarred gown, apron; pulling feathers off large turkey, supported on edge of hamper before her. Under: Painted by H. Walton, engrav'd by J. R. Smith. *Plucking the Turkey*. Publish'd as the Act directs, Jan. 26, 1777, by J. R. Smith, No. 10, Bateman's Buildings, Soho Square, and W. Darling, Great Newport Street. Price 1s. 6d. H. 14, Sub. 13, W. 9½. (I.) Engraver's proof before any letters: (II.) As described. This is undoubtedly the picture exhibited at the Society of Artists in 1776.

(4) *The Silver Age*. Mezzotint by J. R. Smith. Published January 30th, 1778, by Boydell, a companion to *The Golden Age*, painted by B. West, and engraved by Valentine Green.

In the work just previously quoted by Julia Frankau, 1902, a description is given of an engraving after Walton, called *The Pretty Maid Buying a Love Song*. It was printed for, and sold by Carington Bowles, at his "Map and Print Warehouse, No. 69, in St. Paul's Churchyard, London." Miss Frankau describes it as "a street scene, on the left a young woman in hat and under-ap, dainty dress, a heart-shaped pincushion hanging at side, standing and in the act of taking a ballad

from a group of others suspended on a wall at the back of their owner, an old man seated in a box, hat in hand on knee, walking stick between legs, waistcoat tied together with string, leaning on the left." This picture is identical with one of which Mr. Sawbridge owns a copy (illustrated here), called *The Young Maid and the Old Soldier*. Painted by H. Walton, prepared by J. Walton, and finished by H. Bartolozzi. Published Feb. 1, 1793, by R. W. Allan, No. 53, Cornhill. The title has six verses under it. This print in bistre fetched £12 1s. 6d. in 1902.

Three portraits only have, as far as I know, been engraved:—

- (1) In mezzotint. *The Right Hon. The Earl of*

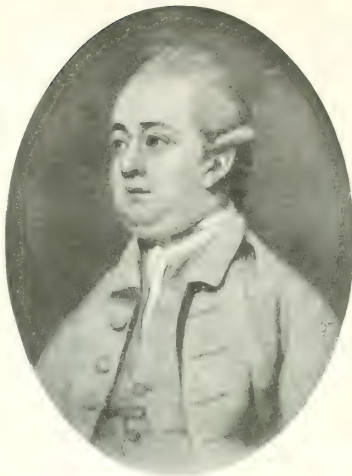


THE LXX. LAMBE. PUBLISHED BY J. W. ALLEN, 53, CORNHILL.  
*Orford*, act. 83, 1806, Henry Walton, pinx't, C. Turner, sculptor, and the print is dedicated by the artist to "Rt. Hon. Lady Katherine Walpole, my most humble servant, Henry Walton, London." Published May 1, 1806, for the proprietor, by R. Cribb, No. 108, Holborn."

For the mezzotint *The Right Hon. The Earl of*...  
 ...dedicated to...  
 ...1809. Henry Walton, pinx't...  
 ...print is with permission...  
 ...Publish...

prints are recorded in *Nineteenth-Century Manuscripts* by Charles Turner, by Alfred Whitman, 1907.

(35) In dot and stipple, *Colours, 2nd Edn.* and *1st Manuscripts*, K.G., Governor General of Bengal. Born Dec. 21, 1738, died Oct. 5, 1805. It represents the head and shoulders only, in uniform, with the ribbon of the Garter over the left shoulder, and the star on the left breast. It is inscribed, "Marquis Cornwallis. H. Walton, pinx't, J. Osborne, sculp't. Published as the Act directs, July 1, 1793, No. 5, Curzon Street." The original of this picture is painted on copper, in oils, and is in the possession of Lady Buxton, of 32, Cadogan Place, S.W. Copies of this portrait, in dot and stipple, and coloured, were at one time to be seen in a box of the country houses in Suffolk. From a bill quoted later on it may be inferred that Walton touched up the colouring himself, as the charge, £1 1s., for so much work, having would, a hundred years ago, have been considered an excessive price. One of these copies is now in the possession of Prince Frederick



EDWARD GORDON, HISTORIAN

BY H. WALTON

Duleep Singh, and it has been illustrated in this article. None (in colour) exists at the British Museum.

After 1810, and just previous to the artist's death, we find him once again devoting himself to domestic incidents, taking the material for such from around his country home. The piece of pasture land between his house and the road is still called by the men who work on the farm "the painter's meadow." Just then as thirty years before he took his models and his details from the city streets, so now it is country folk, the plough boy, and the village maid that he depicts, and the scenery and the surroundings those of everyday life.

We cannot help noticing in these, the artist's latest productions, a certain similarity to the work turned out a little earlier by George Morland (whom Henry Walton may well have known), though it must be confessed it is a similarity of subject more than of style or technique.

One such picture is in the possession of Mr. Frere, of Roydon Hall, which in treatment, workmanship

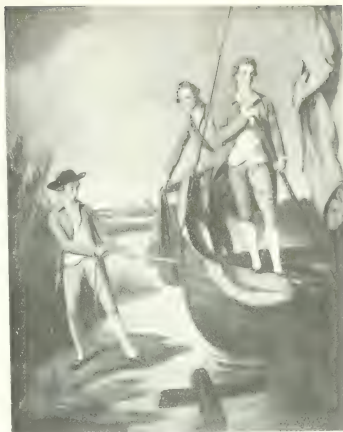


THE OLD SAILOR AND THE OLD MAID  
PUBLISHED BY J. WALKER, AND FINISHED BY  
H. WALTON



and colouring is superior to any work of Morland's, which, more often than not, are slovenly and coarse. It is called *The Barn Girl*. The figures are portraits of the wife of Edward Dykes, of Eye, and of a man named Flatman, then of Eye, and afterwards of Roydon. It was painted in 1812, and was not paid for till after his death.

Another picture at Roydon Hall remains still unfinished: the artist was engaged on it when he died. It represents a cottage interior, with portraits of John Trew, an old servant of Mr. John Frere, of Roydon Hall, with his grand-daughter. A letter was written to J. H. Frere, Esq., Roydon, from Burgate, by the widow of the artist, on June 10, 1815,



ON THE RIVER WAXENY, NEAR EYFORTH.  
BY H. WALTON.

which encloses a bill; both of these documents are interesting and worthy of reproduction.

"Friday morn<sup>g</sup>. Mrs. Walton presents her compliments to Mr. Frere. As it is her desire to bring all her pecuniary affairs into a settled state, and having nearly accomplished her wishes, she sends the account of the Pictures painted for his Family, with their respective prices annexed. The two unfinished pieces, one of the late Mrs. Frere, the other of the old servant (both which Mr. Frere took home with him the last time he favoured me with a visit). Mrs. W. has not affixed any price to, leaving it to

Mr. F. to put a value upon them him.

The bill gives the price of the little oval portraits, the price of a subject picture, and the price of a miniature. But it does not record how much was paid for the same position of the head and shoulders, like the portrait of Lord Lansdowne and those at Thornham Hall.

A Portrait of Mr. and Mrs. Frances Rowley, 1810, 10

A Portrait of Mr. Frere, 1811, 10

A Portrait of Mr. Frere, 1812, 10

A Portrait of Mr. Frere, 1813, 10

Two Prints of Lord Lansdowne, 1814, 10

The Portrait of Mr. Frere, 1815, 10

A Miniature of Lady Ogle, 1816, 10

5 5 0

With regard to the miniatures which Walton

executed, they are not very fine; the greater part of them are still in the possession of the family at Burgate.

It will be inferred from the letter printed, and the bill from the widow to Mr. Frere, that when the artist died in London he was then living at Burgate. Such was evidently the case. In his will he appointed his wife, Elizabeth Walton, sole executrix, and to her he bequeaths the farm where they lived. She was the daughter of Mr. Rust, of Wortham Hall, the village of that name adjoining Burgate; hence, it is probable, the cause of the locality of their Suffolk connection, and hence the quantity of the artist's work which remains still around.





115. DOOR, 1000, ITALY, GEORGEAN. 115. DOOR, GARDEN, F.C.



## The Years of Mahogany Chippendales, 1730 to 1740

## Part VIII. The Rise of the By Haldane Macfall

I TREATED, in the last article, of the "Lion Mahogany," 1720 to 1730; and of the complete domination of Kent during those "Lion Mahogany" years; and pointed out the struggle for supremacy that set in during the next decade of 1730 to 1740 between certain French influences towards a more graceful style as against the heavier style of Kent, who still had a wide influence. This struggle for lighter and more graceful proportions brought forth as its chief craftsmen the Chippendales. The decade of 1730-40, which succeeded the "Lion Mahogany" years, out of which it was born, I have called the

years of the Rise of the Chippendal, and its marked features in the development of the chair were the cupids' bow cresting with the claw-and-ball cast, which held the fashion from 1730 to 1750.

Now let us get a firm grip of this development. I give as illustration to this article, by the courtesy of Mr. Perceval Griffiths, a superb and typical example of a walnut double-seat made in the "Lion Mahogany" years of 1720 to 1730. This is one of the purest types of about the middle of the decade of the "Lion Mahogany" craftsmanship, when George II. was king over us. And as comparison picture I give



NO. 11. WALNUT TABLE  
BY KENT





NO. IV. UPHOLSTERED ARMCHAIR OF THE END OF THE LION MAHOGANY YEARS, 1720-1730, SHOWING THE BULGIN SEAT PATTERN BY KIND PERMISSION OF WM. FLINDER, ESQ.



NO. V. UPHOLSTERED CHAIR OF THE END OF THE LION MAHOGANY YEARS, 1720-1730, SHOWING THE PASSING OF THE LION MASK FROM THE KNEES OF THE LEGS BY KIND PERMISSION OF FREDERICK DORRINGTON, ESQ.

splats are beautifully pierced in upright slats. That settee is an undoubted Chippendale piece, and is the finest example I have ever seen of those years when Chippendale brought his genius to the craftsmanship and the designs of the past decade, and stood revealed as a cabinet-maker, the consummate English craftsman of his age.

Now this Chippendale double-seat gives us the work of an absolutely new genius; it is born out of the "Lion Mahogany," but there is overall a sense of style, of elegance, of grace wholly foreign to its parentage. If we set down its birth to the middle year of this decade that followed the "Lion Mahogany" years and say it was made in 1735, we shall be but a few months out with the way. This would be the younger Chippendale, born about 1709, about twenty-six at its designing. His is clearly the master-mind in his great father's designing rooms, and he is in the full vigour of manhood, impressed by the past and deeply imbued with his father's designs, and the fashions and adapting them to his own. We, unfortunately, do not know when Chippendale died. But whether as a father or alone, Chippendale was now

full strength of his career, and rapidly forcing himself to the front.

Now let us note another fact. It is about this time that a wide fashion sets in for the development of the decoration of the back of the chair into the sweeps and curves. What is known as the "Marie Antoinette" Chippendale chair is the result. Marie Antoinette was not yet born, but the chair was part of a suite designed at the French court, and it is now preserved in the Louvre. The seat of the chair is upholstered in the same pattern as the seat of the chair shown in the photograph. The back of the chair is upholstered in the same pattern as the back of the chair shown in the photograph. The back of the chair is upholstered in the same pattern as the back of the chair shown in the photograph.

The back of the chair is upholstered in the same pattern as the back of the chair shown in the photograph. The back of the chair is upholstered in the same pattern as the back of the chair shown in the photograph. The back of the chair is upholstered in the same pattern as the back of the chair shown in the photograph. The back of the chair is upholstered in the same pattern as the back of the chair shown in the photograph. The back of the chair is upholstered in the same pattern as the back of the chair shown in the photograph.



NO. VI.—WALTON CHIPPENDALE—MARBLE  
UPHOLSTERED CHAIR, 1750



NO. VII.—ORDINARY MAHOGANY CHAIR OF  
CHIPPENDALE FORE-SAYS FOR YEARS, 1735-1750

and the lighter forms rapidly developed. The decoration on the back of the chair took on these curved "flat strappings" instead of the upright slats in the period—those strappings which we associate with Chippendale's artistry, and which were later on to develop into the famous "ribbon-backs." These "strappings" are generally found to be kept within the original lines of the old vase-shaped splat, but occasionally, as in the "Marble Antoinette," Chippendale carried them right across the whole back. There is no doubt that he was happiest when clinging to the traditions of the past.

The most complete example of the ordinary type of chair for the middle-class home, a chair which has come down to us from the time of the Chippendales, is the mid-century.

The type of "Irish Chippendale" chairs show the influence of the strapping that came of the French style. The strapping was applied to the backrest of the chair, and it applied to the front of the chair, and it applied to the sides of the chair. The strapping was applied to the backrest of the chair, and it applied to the front of the chair, and it applied to the sides of the chair.

The strapping was applied to the backrest of the chair, and it applied to the front of the chair, and it applied to the sides of the chair. The strapping was applied to the backrest of the chair, and it applied to the front of the chair, and it applied to the sides of the chair.

during these ten years of the rise of the Chippendales, the chair had become more graceful and elegant in general design—the back had become squared, topped by the "cupid's bow top rail"—the heavy lion's paw had given way again to the "claw and ball" foot—the knee of the cabriole leg had shed its heavy masks and lion's heads, and was carved in low relief with the acanthus and the like—the splat, first split into upright slats, became strapped with curved flat strappings.

We now come to the famous "Bury settee," which is an historic piece made by the Chippendales for the Bury family. It must not be confused with the Early Georgian settee that went with the Bury chair, to which I have already called attention—also made by the firm of Chippendale for the Bury family. The confusion amongst writers upon this subject has, I fancy, been largely due to the fact of these two suites having been made for the Bury family. Family tradition has it that the Bury suite was made for that family by the elder Chippendale "before he went to London." This is exceedingly likely to be correct about the suite of which I have so long written; it is certainly not true about the Bury settee, which I am here about to illustrate. This four-backed Bury settee could not





NO. VIII. MAHOGANY "IRISH CHIPPENDALE" CHAIRS—SHOWING "LEAF STRAPPINGS"

have been made before 1735; and was more likely not made until 1740, when the Chippendales had risen to a supreme position amongst the London craftsmen of the day. Nor is there any likelihood that a county family like the Burys would cease to get their furniture from the Chippendales because they were becoming a famous London house—indeed, they would be proud to support the old man and his brilliant son. At any rate, the four-backed Bury settee shows the Chippendale strapping and cupid's bow top-rail; and is a quiet but fine example of their work of this period.

#### FORE-DIRECTOR CHIPPENDALE, 1740-1750.

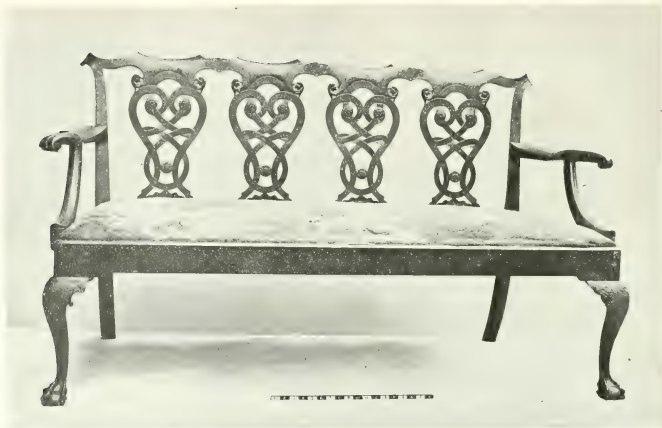
The next ten years, to the mid-century, saw the Chippendales supreme. Walpole fell from power in 1742, and Kent was to pass away in 1748. During this decade Chippendale led the design in English furniture, to all purposes without an equal to rival him and keenly desirous to hold the leadership and maintain it. It is the period of his most solid work—freed of all Queen Anne influences inherited from his father. Unfortunately, but little is known until near the end of the decade, when he was in a sound financial position that he married in

and took a shop in 1749, employing a competent staff of workmen. But he was soon to give his name to the world in the form of a book, which would be in some measure to reconquer his influence during these ten years previous to its publication; for he would be little likely to risk the enormous expense of such an undertaking unless he was in a position to have had an assured position amongst London craftsmen.

On this point *Chippendale* is very definite. He never hesitates to state that his style was marked by the general tendency towards lightness. He remarks that the "fashion of the day" was towards lightness and general tendency towards lightness. He remarks that the "fashion of the day" was towards lightness and general tendency towards lightness.

The *Chippendale* book was published in 1754. It was a book of 100 plates, each showing a different piece of furniture. The book was a great success and was the first of its kind. It was the first book to show the design of furniture in a systematic way. It was the first book to show the design of furniture in a systematic way.

the gadroon foot.



NO. IX.—MAHOGANY CHIPPENDALE FOUR-BACKED HURY SETTEE 1735-1740, SHOWING "FLAT STRAPPINGS"

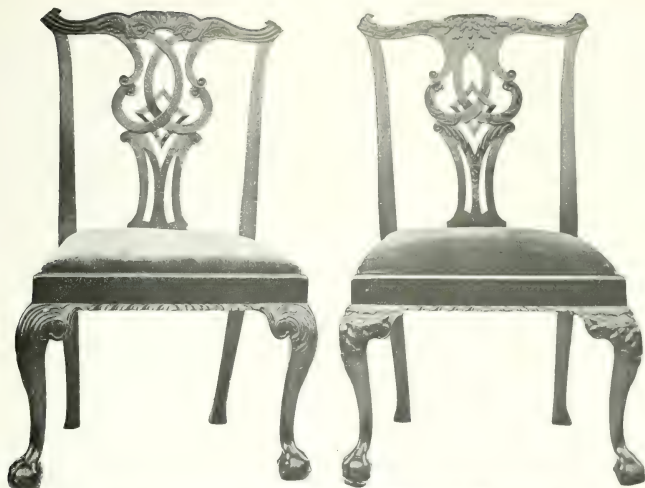
carved frill to the under part of the top-rail that generally ends in a rose on the splat. This "fringe and tassels" decoration seems to have had considerable vogue during this decade.

The other chair, though in walnut, also gives a good idea of the development of the chair during this decade. By 1750, Chippendale had rejected the claw-and-ball foot as going out of the fashion, and he was about to create the light and graceful and slender styles that are recorded for us in his famous book of *The Director*—a new style that formed a marked innovation, but which developed naturally enough out of the solid young tradition, of which I have spoken in the last *Director* decade. There were many causes which led up to this new development, and I will show in the next article, the causes and the results upon the formation of the English chair. But I think sufficient evidence in the evolution of the chair from the "Lion Melior" can be brought forth to prove that Thomas Chippendale was the first to bring about a London chair of the new style. The year 1740 has a fourth book of *The Director* to the public, and I trust I have made it clear to the reader that exactly that the *Director* was what it was.

We have seen in 1740 and in 1741. This was the year that Chippendale found himself so firmly established in the London market, and in the American market, as to be able to leave his business.

There is one point that should always be kept in view in considering the Chippendale years, whether we admit his vast influence before the printing of *The Director* or not. It is true that Thomas Chippendale claimed the rank of artist, but he never forgot that he was a tradesman, and, as a tradesman, it was his first business to supply people with what they wanted; what they required was the fashion of the day. But what Chippendale did, and was chiefly proud to do, was to claim that he could "improve and refine present taste." It was all in that "present taste." He did not pretend to create it; indeed he knew full well he could not; but he essayed to lead it—and he achieved it astounding well. Chippendale was not above publishing poor designs; he did so sin. But wheresoever he controlled the making of English furniture he wrought his work with a master hand that brought distinction to all he did; and when we compare his treatment of the vagaries of his day with the treatment of them by his fellows, we at once realise how he stood head and shoulders above them all. For this reason we ought to label the work of his age with his name. We have the additional evidence of his supremacy in the attacks made upon him in the *parade* written by his successors.

Grasping this point that Chippendale, from youth to death, was not so much a creator as an adapter and purifier of vogues, we come to another point which



NO. X. TWO MAHOGANY CHAIRS OF THE FORE-  
BY KIND PERMISSION OF HER MAJESTY'S SECRETARIES.

cannot be too keenly insisted upon—the far too great weight placed upon the evidence of books of design that began to be published about the mid-century, of which *The Director*, by Chippendale, that we are about to discuss, is the most famous, but, contrary to the generally accepted idea, by no means the first. It should never be forgotten that these expensive books were nothing more than glorified trade catalogues; and that they contained by no means the most normal and characteristic types of the furnishings designed or made by the authors or issuers. When we come to Chippendale's *Director* in the next article we shall find no hint of the claw-and-ball foot, for which some of the finest chairs are so famous; and though this probably shows that he looked upon this foot to the chair-leg as having belonged to his past designs of the fore-*Director* period, we must not conclude from that fact that he wholly discarded it—for we shall find him employing it upon the legs of his “ribbon-back” chairs, which he was about to give to the seventeen-fifties and seventeen sixties.

William Jones had published in 1739 *The Gentleman's or Builder's Companion*, in which some pseudo-French furniture is displayed, showing at any rate the coming French vogue, and in the

year of 1740 *The City and Country Father and Workman's Treasury of Designs* displayed the somewhat crude designs of Barry Langley and Thomas Langley “for the use of workmen.” In spite of Langley's contempt of the cabinet-makers of the day, as poured forth in his preface, these books of illicit profits upon us, the commoners, some of Langley bear interesting witness as to the taste of the fashion in the *fore-Director* years. They also prove that Chippendale stood outside them, the man of taste. An interesting example of Langley's work, is that of a set of side chairs, which are “in the French taste,” says the title page. The designs are pseudo-French, as the taste of the time, and French ideas were crudely and extravagantly joined to the French style, with the result that the English style of the time was as rivals to hinder the French style, and the French style was as rivals to hinder the English style.



NO. XI.—MAHOGANY "FRISSE AND LASSEZ" CHAIR OF THE CHIPPENDALE FORTUNE—YEARS, 1740-1750



NO. XII.—WALNUT CHIPPENDALE CHAIR OF THE FORTUNE—YEARS, 1740-1750

period which the courtesy of Mr. Penval Griffiths has enabled me to put before the student and collector, were wrought by their hands or under their guidance.

And before coming to *The Director*, let me again warn the student only to rely on these elaborate trade-catalogues of the great craftsman in the most cautious way. They have their value; but it is by no means a high value. They are most misleading unless they are treated with the utmost caution. They give but a poor impression of the full achievement of their authors. *The Director* is barren of the great claw-and-ball designs which are the supreme masterpieces of Chippendale; and the Agents should not be deceived by their printed works, or we should be misled into the idea that any such piece of mahogany furniture could be created by them. It would be a disgrace to Chippendale if any one could do his work by his printed directions. And Sheraton and the other writers of the day had none of his only witness were his printed word.

At the same time, it is to be remembered that the printed works of *The Director* rather than the Chippendale works of the day, possess of themselves far more subtle qualities than gilding, and a quality of beauty which could employ

We must now enter more carefully into Chippendale's life and position. First of all as regards his position. Born in the middle years of Queen Anne's reign—about 1700—he came of a father who was already famous in Worcestershire as a gilder, a carver, and joiner, and particularly famous for his carved gilt picture-frames. It will be found that Chippendale signs his name as a "joiner"; and as a "joiner" he is spoken of in all the earlier records of him. A "joiner" was of superior rank to "cabinet-maker"; it was a status jealously guarded. One cannot read these eighteenth-century works on furniture without early realising this fact. Some writers have been at pains to try and explain away his title of "joiner." As a matter of fact, like his father before him, he was a fine gilder as well as carver; but neither of these activities would have made him what he became. He was a creative craftsman; he had many workmen under him to carry out his instructions in carving or in gilding; he had none who could create style and design as he did. "Joiner" was a word which has since long since changed places with "cabinet-maker"—whereas Chippendale would have been mortally offended had anyone so changed the titles in his day.



"HUDIBRAS"

BY RALPH WOOD (1780-1772)

(In the Storer Collection)





# Pottery and Porcelain

## The George Stoner Collection of Figures and Groups by the Ralph Woods of Staffordshire Part I. By Frank Falkner

THE nation owes a debt of gratitude to the late Sir Augustus Wollaston Franks, K.C.B., for his presentation, amongst other valuable treasures, of a small collection of figures modelled by the Ralph Woods.

At the time of the gift very little had been written upon our production in this particular school of earthenware figures, and the labels attached to the interesting little objects, deposited in the Ceramic section of the British Museum, bore dates which have been altered in accordance with more recent knowledge; the generous donor no doubt recognised an excellence in these statuettes which caused them to stand out in prominence from the vast number of ordinary so-called Staffordshire figures.

The family of Wood, connected in the early years

of the eighteenth century with a trade in the Potteries, the Wedgwoods of Etruria, being the "Big House," Wedgwoods, inheriting not only portions of their valuable estates, but, in the persons of the two Ralph Woods, father and son, the tradition of the art of the Potteries.

One distinguished sculptor, the friend of the Wedgwoods, was Adam Wood, the famous block-cutter, who designed most of the figures of which the collection consists, and who was for some years of the nineteenth century in the possession of one of the best collections of Mr. John Biddell Wood, of Herefordshire. Another member was Enoch Wood, known as "the Father of the Potteries," who became an able sculptor. He, as a young man of twenty-two, was accorded sittings



Nos. I. to V.—SET OF FIVE FIGURES.

by John Wesley, then in the seventy-eighth year of his age, the result achieved being the well-known Wesley bust, pronounced by the great divine to be the best portrait ever taken of himself.

It may here be noted that from original correspondence kindly placed at the disposal of the writer by a member of the family, a direct descendant of the Enoch Wood branch, the exact date and details of this notable piece of work have become established.

Beautiful as are the salt-glaze moulds of Aaron Wood and the skilfully modelled busts of Enoch Wood, the early figures and groups of the two Ralph Woods, decorated in their delicately coloured glazes, may be cited as being the most artistic and original productions in earthenware figures of any of our great English potters, with the one exception of that extraordinary genius John Dwight, of Fulham, of whose work, in an entirely different school, so very few examples are known to remain.

Ralph Wood, born 29th January, 1715, died December, 1772, son of Ralph Wood, born 1676, married Mary Wedgwood. He was the tenant and *protégé* of Thomas and John Wedgwood, of the "Big House," who were uncles of his wife. Josiah Wedgwood also



No. VI.—SAUCEBOAT

married one of their nieces, and these two young potters were allowed at that period to occupy portions of the workshops as they became relinquished by Thomas and John Wedgwood, whose wealth had by then sufficiently accumulated to justify their almost complete retirement from the pottery business.

Three brothers of the Wood family, viz., Ralph, Aaron, and Moses, were at different periods tenants of the "Big House" Wedgwoods. The first-named, no doubt, was associated with them until 1766, or even later. His sons, John, born 1746, died 1797, and Ralph, born 1748, died 1795, set up in business for themselves, but were obliged to close down in 1773. Financed afterwards by their uncles, they both eventually became successful potters, John at Brownhills, near Tunstall, and Ralph, the figure modeller, at Burslem, opposite to Mitchell's Hill Top works, north of Fountain Place.

There is a family tradition to the effect that in 1772 Ralph Wood, senior, had then been for some time in partnership with his son John, and later John and his brother Ralph carried on the same works, where for a short period, about 1786, Ralph, junior, was joined by his cousin, Enoch Wood, who



No. VII. VIII. AND IX. PAIR OF BOWLS, FLOWER-HOLDERS, AND VASE



No. XI.—ALDERMAN BECKFORD



No. X.—THE MOOR AND MOSES



No. XII.—BENJAMIN FRANKLIN



No. XVII.—THE PEEP-BOARER

No. XIII.—

No. XIV.—

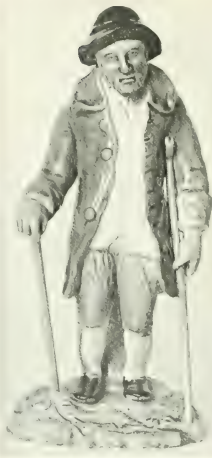
eventually built, and occupied for many years, the celebrated Fountain Place works in Burslem. Mr. George Stoner has for some time patiently gathered together many examples of the work of the Ralph Woods, and more particularly is his collection rich in specimens decorated with coloured glazes.

Without going too much into technical details, fully set forth by our recognised writers upon ceramics, it should be explained that the Staffordshire potters have adopted on broad lines two distinctly different methods of decorating their coloured figures, the early process being that of colouring their lead glazes with metallic oxides and applying them with a brush or pencil, and the other by glazing first, then applying enamel colours upon the glazed and fired surface, and again firing the object in a muffle kiln at a low temperature.

In the former method the beautifully subdued coloured glazes having been thus applied, a certain amount of irregularity is discernible, and here and there spaces upon the surface of many specimens where the brush has missed have accidentally been left quite unglazed.

These differently coloured glazes blend or merge into each other with very artistically soft effect, and have been termed "flown" colours by some writers. This definition is, however, also applied by the working potters to results entirely different and consequent upon defective firing. In 1750 the popular term used in describing similar productions was that of "mottled" or "cloudy" ware.

It is interesting with their names or initials to the point to upon their signs for their handwriting. The word *admiratus* and *admiratus* would appear as though *admiratus* by those of some names. While the word *admiratus* is not a name, it is a word that is used in the name of the word *admiratus*. So, the word *admiratus* is a word that is used in the name of the word *admiratus*.



No. XIV. OLD AGE.

those of the early eighteenth century only occasionally marked their productions, and in the case of Thomas Whieldon, who was working in 1740, and who lived till 1798 (and was made the High Sheriff of Staffordshire), we have not left to us one single example bearing his honoured name.

The Ralph Woods not only adopted occasionally two distinct marks, viz., "R. WOOD" and "Ra. Wood, Burslem," but in addition we find a series of mould numbers, to be referred to in a subsequent article, and these, like their names, they clearly impressed into the paste.

As the mark "R. WOOD" in capital letters has only been so far found upon examples decorated in the earlier manner, it is natural to assume that this was adopted by the father, and the mark "Ra. Wood, Burslem" (capitals and lower-case letters).

found upon objects both with the early coloured glazes, as well as those coloured with enamels, would appear to have been in all probability used by the son.

Until comparatively recent days the earthenware figures of Staffordshire have been described as having frequently been imitations or copies of the china manufactured at the Chelsea or Derby factories. This accusation, however, cannot truthfully be brought against the Ralph Woods, as a distinctly original character both of design and decoration is observable in the work of the two potters under discussion; indeed, Mr. Stoner informs us that, so far, he has not yet seen any Chelsea, Derby, or other china group copied in the models of the Ralph Woods.

Nor are their designs limited to such as might please only the inhabitants of the cottage. The dignified group of Hudibras mounted upon his weary old steed (see coloured illustration plate 1), and many of the more classic figures, would have suitably adorned the mantelpieces and cabinets of less humble folk. This remark might also apply to



No. 51 and 51L. DIMYMERES

many of the Staffordshire statuettes made by other and later potters. The face of Hudibras shows great power of modelling, and the whole conception is eminently clever. The mould number of this piece is 42.

To revert to the effects produced by the two different

methods of decoration, those of the coloured glaze school are much more subdued in their tints by reason of the somewhat limited range of chromatic scheme appropriate to the process; thus the faces and hands could not be represented in true flesh-tints. Moreover, it is hardly possible by the camera or any other means to do justice in reproducing objects thus decorated. Afterwards, when the enamelling method was developed, more positive colours in all shades became attainable, with the result that the scheme of decoration was frequently crude and garish.

Mr. Stoner's enthusiastic appreciation of the Ralph Woods' work has resulted in an important collection of nearly three hundred examples, and we are enabled to illustrate a characteristic selection therefrom. When a number of these figures and groups are assembled together, their beauty of colouring and vigorous originality of modelling may at once be recognised, and there runs through the collection a harmonious scheme of subdued colouring quite peculiar to this particular school,



No. XIX — SHEPHERDESS No. XXI — THE LOST SHEEP No. XX — SHEPHERD

marks, for only occasionally are specimens to be found with the name or mould number. One of the marks revealed chiefly figures and groups as having been the products of the Ralph Woods, sufficient evidence exists to prove that other classes remained true to their factory.

A set of three crockets, marked with the name "Ra. Wood, Burslem," and the mould number 84, are known, and until recently were supposed to have

been made by candle-light, as they are the representation of a scene which might easily be supposed to have been illuminated by candle-light. They were discovered by Mr. Stoner, and are now in the collection.

With Mr. Stoner's kind permission, the following examples are reproduced.



No. XXIII —

The following examples are reproduced with Mr. Stoner's kind permission. The first is a figure of a woman, and the second is a figure of a man.





No. XXIV.  
MUSICIAN



No. XXVII.  
CUPID UPON LION



No. XXV.  
MUSICIAN



No. XXVIII.  
CUPID UPON LIONESS



No. XXVI.  
MUSICIAN

whole mounted upon a square pedestal with oval medallions upon each of the four panelled sides. The top and bottom borders of the pedestal, moulded with acanthus leaves, are also decorated with early gilding, and the addition of the urn gives a remarkable finish to the design.

Nos. i., ii., iii., iv., and v. represent a set of five vases, somewhat rococo in design, and bearing evident characteristics of the work of the Ralph Woods. The decoration of these interesting specimens is of a most beautiful deep green glaze.

The sauce-boat (No. vi.) is a clever but dubious conception, consisting of a fox's head and a swan combined, the neck of the swan forming the handle, and the dish another swan, with its neck designed as the handle. It is a striking composition, and examples exist of the same subject decorated in enamel colours.

A pair of flower-holders of dolphin design and a well-proportioned vase (Nos. vii., viii., and ix.), and

other objects known to collectors, bear testimony to the fact that the efforts of the Ralph Woods were not alone confined to the production of figures; indeed, time may probably prove that not a few specimens decorated with coloured glazes, and hitherto attributed to Thomas Whieldon, may in reality have been their workmanship.

With regard to their models of groups, a prominent place must be accorded to the well-known subject of "The Vicar and Moses in the Pulpit" (No. x.), certain examples of which bear the name "Ra. Wood, Burslem," and the mould number 62 clearly impressed upon the base. Quite probably this clever impression was, as to its design, the work of Aaron Wood, brother to Ralph Wood, senior, for we have a record to the effect that though "he never drank wine or ale, smoked or whistled, yet he was the merriest man in the country."

No doubt both the Vicar and Moses, his clerk, were



No. XXX. LION



No. XXXI. LION



No. XXXII. LION





NO. XXXII. THE GAMERELLER

intended to represent actual individuals—hitting off the rollicking parson of the period. One has here, in the early coloured glazed examples, with the exquisite throbbing brown manganese upon the pulpit, a fine instance of vigorous modelling; an opinion may be expressed that, as in the case of all other marked examples of this group that have come under the writer's notice, the specimen in the British Museum might be described as bearing the name of "Ka. Wood, Burslem," for the "a," though not visible, has been allowed for in spacing the lettering, and doubtless has become broken off the little hand-stamp or die in course of usage. In the genuine examples the pulpit is lettered

"THE VICAR  
AND MOSES."

The portrait statuette of Alderman Beckford (No. xi.) shows that Ralph Wood was an exponent of



NO. XXXIII. VAN DUSEN

other than local subjects. It is an excellent example of modelling in miniature, taken from the Goodall statue by T. J. Moore, representing the father of the wealthy author of *The Abolition of Slavery*, in the person of an Englishman, a contemporary of George III. The specimen before me has the inscription on the pedestal: "The Goodall statue in the year 1790, by T. J. Moore, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 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2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 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2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 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decorated both in the coloured glazes and in enamels, and the mould number thereof is 43.

The group of "St. George and the Dragon" (No. xiii.), although possibly not quite so satisfactory as to its modelling in certain details, is a fine piece of Staffordshire figure-work, rich in colouring and spirited in design. As in the case of the "Vicar and Moses," this group has been copied and re-copied by later potters, always gradually losing its original charm and merit, until comparison between a modern example and a genuine early specimen produces an effect of absolute dissatisfaction. The mould number of this group is 23, and the mark "Ra. Wood, Burslem."

The model of the old man with a crutch and stick (No. xiv.), mould number 54, is a charming portrayal of placid decrepitude. He has for a companion an old woman (mould number 55). She does not happen to be in this collection at present. They are an excellently modelled pair, and examples are marked "R. WOOD." They are known as the "Old Age" figures.

The mark "R. WOOD" is found upon another pair of figures of haymakers (Nos. xv. and xvi.). Instances of these bearing any mould numbers have not yet been revealed. Their workmanship, however, is of a very high order of merit.

Two fine groups of pastoral subjects, "The Flute Player" and "The Bird-cage" (Nos. xvii. and xviii.), constitute a beautiful pair. These are known bearing the mark "Ra. Wood, Burslem," and the mould numbers 88 and 89, and in many respects are as delightful as they would have been had they been made in the popular past of Chelsea or Derby, and are probably more rare. They are, however, entirely original models, and are characterised by most refined colouring. Later examples are known of this pair considerably deteriorated in general effect, and decorated in enamelled colours, also in plain uncoloured cream ware.

A beautiful pair of Staffordshire, Nos. xix. and xx., "Shepherdess" and "Shepherd," equally as

and infinitely more difficult of discovery. In the middle of this pair is shown No. xxi., a charming rendering of the "Lost Sheep," decorated with a slight amount of early gilding and with the mould number 9. This figure is a very attractive example of careful modelling. The delicate colouring of the glazes upon these three objects is most remarkable. This "Lost Sheep" figure is known decorated in enamels, also in the uncoloured cream ware. A variant of the same subject is a figure of the shepherd carrying the sheep under his arm, excellently modelled and in the uncoloured cream ware.

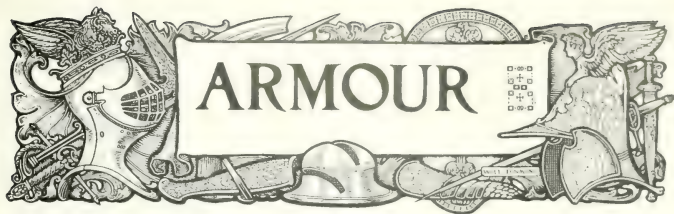
Nos. xxii. and xxiii. represent another pair of Shepherdess and Shepherd.

A set of three figures of musicians or troubadours are worthy of note (Nos. xxiv., xxv., and xxvi.). No. xxv. bears the mould number 71, and possibly his companions may be found numbered 70 and 72. As, however, the mould numbers do not appear always to run consecutively, it is not quite safe to assume that such is the case.

"Cupid riding upon a Lion" and the companion "Cupid upon a Lioness" (Nos. xxvii. and xxviii.) are a dignified pair of groups with slight early gilding, a form of decoration found occasionally upon this class of figures. These are numbered 45 and 46 respectively, and they gain in effect by reason of the pedestals upon which each is mounted. These pedestals are a particularly important feature of the Ralph Wood school, and are generally without glaze underneath when the object is decorated in coloured glazes. In this connection Hudibras (coloured plate), the elephant (No. xxix.), the seated stag (No. xxx.), the lion (No. xxxi.), mould number 32, the gamekeeper (No. xxxii.), mould number 36, and Van Tromp (No. xxxiii.), mould number 37, may be pointed out, also the setter dog (No. xxxiv.). He is one of a pair, and has for companion one of the old-fashioned pointer dogs, who also sits upon a dignified pedestal or plinth with a cushion of tasselled corners, and, let us hope, some day will come to this collection and fulfil his companionship.

(2. continued)





## The Armourers of Italy

## Part II.

By Charles ffoulkes

WHERE the Missaglias relied entirely on the sound construction of their work and the grace of line without further ornament, the Negrolis, on the

other hand, though experts in constructional work, launched forth into elaborate decoration. This outburst of ornament which marked the period of the late Renaissance was partly due to the extravagance and ostentation of the patron, and partly to desire of the craftsman, by this time perfect in his technique, of still further showing off his skill. As a result of this

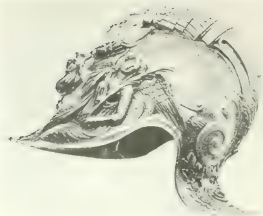
and the so-called decoration, although marvellous in its minute execution, became meaningless, out of



NO. X.—ARMOUR OF CHARLES V.  
MADRID A. 155. BY THE BROTHERS  
NEGROLI, 1559.

plain, and that too without parts of any sort of ornament or craftsmanship.

At the beginning of the sixteenth century the rule of the government was to the contrary, and by referring to the illustrations of Negrolis we can see how he broke them one by one, demonstrating the ability of the craftsman to create a new style of armor. This is the first of the series of illustrations showing the evolution of the armor from the simple to the elaborate. The illustrations show the armor in various stages of development, from the simple to the elaborate. The illustrations show the armor in various stages of development, from the simple to the elaborate. The illustrations show the armor in various stages of development, from the simple to the elaborate.



NO. XII. — CASQUE OF CHARLES V., MADRID  
BY THE NEGROLIS. 1545

They never went to such extremes as Pffeffenhauser of Augsburg, or as their compatriot Piccinino; but they certainly led the way on the downward path in true craftsmanship. The Negrolis were employed frequently by Charles V., and also by Philip II. of Spain, who gave large orders to the Colman family of Augsburg. So keen was the rivalry between the two families that we find on a pageant shield (No. 241, Madrid) Desiderius Colman introduced the figure of a bull, supposed to typify himself, goring a Roman soldier, on whose shield is engraved the word "Negrol." Whatever we may think of the decorations of the Negrolis and their school, the misapplication of which must surely, in some cases at any rate, be admitted, we can have nothing but unstinted praise for the masterly technique and the exquisite detail which invariably mark their work.

Bartolomeo Campi, another maker of enriched armour, was born at Pesaro early in the sixteenth century. He began his career as a craftsman by engraving metals and goldsmiths' work. Angelucci, in his *Disposizioni inventi per lo storia de le armi da fuoco italiane*, gives extracts from Campi's biography



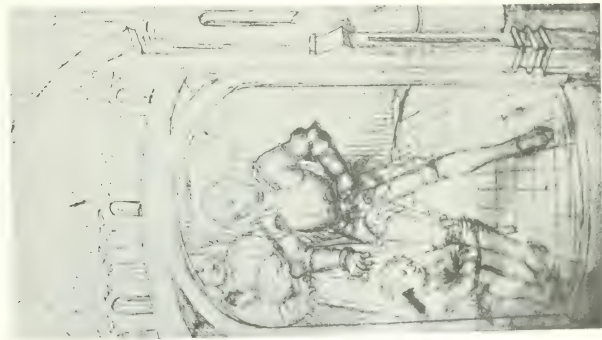
NO. XIII. — PARADE "ROMANESQUE" SUIT OF CHARLES V.,  
MADRID. BY BARTOLOMEO CAMPI, 1549



NO. XIV. — CREST OF THE "ROMANESQUE" SUIT



NO. XV. — BERGONET OF  
PHILIP II., MADRID. BY LUIGIO  
PICCINO. END OF SIXTEENTH CENTURY



STATUE DE LA DEESSE KIMBOU  
ET DE SON FILS KIMBOU

STATUE DE LA DEESSE KIMBOU  
ET DE SON FILS KIMBOU

written by Promis. In 1547 Campi was court armourer to Charles V., and directed the fêtes at Pesaro in honour of the marriage of Guidobaldo II. and Vittoria Farnese. Besides being an artist in metal-work, he was an engineer, and was retained by the Republic of Siena and Venice. He directed operations at the siege of Calais, and served under the Duke of Alba in Flanders in 1568. The Duke wrote of him in a letter dated June 3rd, 1569: "He is the best man I have met with since I have known men. I do not say only engineers, but men of any sort — very steady and pleasant in his work." He was killed by

an arquebus shot at the siege of Haarlem on March 7th, 1573. His masterpiece is a suit of pseudo-Roman pageant armour in the Madrid collection, made for Charles V. of Spain. The cuirass, a marvellous example of metal-work, is modelled on the human torso decorated with Medusa's head and golden ornaments. The caparisons are modelled in the form of two masks in blackened steel with golden eyes. The helmet is light and graceful in design, and of blackened steel, with gold

enrichments. The cuirass bears the inscription: *BARTOLOMEVS CAMPI AVRIFEX TOTIVS OPERIS ARTIFEX QVOD ANNO INTEGRO INDIGEAT PRINCIPIS SVI NVTVI OBTENPERANS GEMINATO MENSE PERFECIT*. It is strange that a man who merits the Duke of Alba's high esteem as an engineer, and who could produce the pageant suit at Madrid, is not to be found among the list of Milanese armourers. Possibly this list records only the actual makers of armour, and Campi was but a decorator, and as such not admitted into the same guild.

The damascening of metals and enriching of

armour was also practised by Pietro Giovanni Figino, who seems to have introduced inlay-work into the decoration. Benvenuto Cellini, Donatello, and Pollajuolo also worked as designers of decorative armour. To the pencil of Giulio Romano are ascribed some of the over-ornate suits, helmets, and shields of this period. In these we can trace the painter's hand, for the designs are often entirely unsuited for hammered metal-work, and represent battle scenes with such minuteness that the general



NO. XVIII. DECORATED SUIT. MUSEE D'ARTILLERIE, PARIS.  
DESIGN ATTRIBUTED TO GIULIO ROMANO, *circa* 1550.





NO. XIX.—PARADE SHIELD AND HELMET, GIVEN TO CHARLES V. BY THE DUC DE MANTUA, MADRID BY JACOPO FILIPPO NEGROLI, 1533



NO. XX.—BADGE OF THE ARMOURERS GILD, ON THE WALL OF SAN MICHELE, FLORENCE

effect is confused and valueless even when viewed from only a short distance. The suit attributed to this artist in the Musée d'Artillerie, Paris, is a very good example of the merits and faults of the decoration of armour under the late Renaissance. The workmanship is perfect in technique, and could hardly be surpassed. But when we come to the design and its suitability we realise its demerits. There is no repose or dignity of design and composition, and the figures mean nothing, but simply serve to show off the craftsman's dexterity. The very surfaces, which should be smooth and plain, are overloaded with projectings, undercut and prominent, which would retain rather than deflect a weapon. Even if we consider this armour as solely for ceremonial use, we find its convenience impaired by the embossing of the overlapping thigh-pieces and defences of the upper arm which should slide easily one over the other, but which, on account of their ornamentation, must either fail to do this, or, if they do, must certainly scratch and injure the under-surface. In a word, it is the design and workmanship of a gold or silver smith applied to an unsuitable material in such a way as to impair the utility of the object decorated.

Perhaps the worst offender of the decorative armourers was Lucio Piccinino, 1550-70. The burgonet made by him in the Madrid collection (A. 292) sufficiently shows the style of the whole suit. The elaborate and intricate work suggests jewellery, not armour; and reference to the burgonet will show the disregard of those laws of the craft which we have before insisted upon. The leg armour is a sure sign of the skill of the craftsman, and

suit, although entirely covered with so-called decoration, the grace and symmetry of the work of the earlier masters is entirely lacking.

But little now remains of records of the important guilds of the armourers and swordmakers. Their badges are to be seen on the west and north sides of the Or San Michele in Florence, and also on a house in the Spadaria in Venice. In the *Arms and Armour of Lombardy* is given the account of an exhibition of armour arranged by the Milanese Gild of Armourers on the occasion of the marriage of Lodovico il Moro and Beatrice D'Este on Jan. 22, 1491. The whole length of the Via degli Armatori was lined with a double row of figures mounted and on foot, so well arranged as to give the appearance of a regiment on parade. The guilds were under the protection of three saints—S. George for the armourers, S. Paul for the blacksmiths, and S. Paul for the swordsmiths. These latter kept the festival of their patron by a solemn procession to the Church of S. Maria Beltrade, to which the attendance of all members of the guild was obligatory under penalty of a fine. The craft of the Italian armourers still bears witness to the development of the mind and hand in the use of firearms and sword-making, but the art of the armourer is now a thing of the past. At the present time the Milanese armourers are confined to the manufacture of small arms and the production of the most elaborate and costly of all armaments, the cuirass and the helmet of the cavalry. The art of the armourer is now a thing of the past.

# Cambridge College Bookplates

By Fred W. Burgess

A COLLECTION of the bookplates used in the different colleges of our chief seats of learning is extremely interesting, not only to collectors of *ex libris*, but to those who have spent their younger days in and around the university towns, and are familiar with the old colleges, and have possibly, at one time or other, frequented the libraries attached to them. The literary element was very strong at Cambridge in the old days, and the colleges there are especially rich in ancient MSS. and ponderous folio volumes, many of which contain bookplates engraved in the early years of the eighteenth century. Some of the books contain donative plates, indicating the source from which they were derived. One of the principal examples of this kind of bookplate is found in the University library, to which George I. presented about 30,000 volumes. To commemorate the gift, the authorities caused plates to be engraved by J. Pine. They are remarkable for their magnificence and the peculiar design which had reference to the gift, and, on an architectural base, showed a portrait medallion of the King, the inscription on the scroll reading, "Munificentia". The plate, which was dated 1715, although it was not actually engraved until 1737, bears the arms of the University, supported by Minerva and Apollo; behind them

clouds. The University library was founded as early as 1425, when it consisted of about fifty-two volumes; and in 1475 the building, which was sufficient to hold

the library until 1755, was erected by Thomas Scott, Archbishop of York. The plate in general use in the library to-day is a simple armorial; but many of the older books have Jacobean plates, on all of which the University arms figure. Among the numerous colleges some have special claim in consequence of the literary merits and antiquarian value of the books they contain. Clare College library contains Italian and Spanish plates. The library of Corpus Christi College first became notable through the bequest by Archbishop Parker in 1575. The oldest plate is a rare early Jacobean armorial, inscribed "Collegium Corporis Christi & B. Virginis Mariæ in Universitate Cantabrigiensi," and is dated 1701, see No. i. Gonville and Caius College is a very old foundation, a curious old pictorial catalogue of its MSS. having been published in 1840. The oldest bookplate of the college, which is also Jacobean armorial, is somewhat scarce. The MSS. at King's College are mostly Oriental, chiefly Persian and Arabic. Perhaps the most interesting library is that of Magdalene, founded by Pepys, containing his prints and drawings, and a number



NO. 1.—CORPUS CHRISTI COLLEGE, CAMBRIDGE

of books and MSS. made by Archbishop Parker in 1575. The oldest plate



NO. 2.—EMMANUEL COLLEGE, CAMBRIDGE



# Old Books

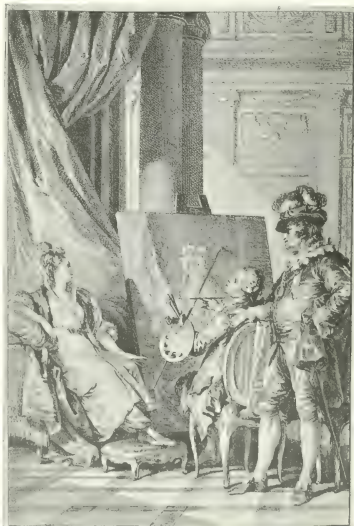
## French Illustrated Books

By J. Herbert Slater

ON the 24th of last April, at the Hôtel Drouot, Paris, the six volumes by M. Bret of *Les Œuvres de Molière*, as printed in 1773 par la Compagnie des Libraires Associés, sold by auction for the extraordinary and indeed unheard of amount—for a book—of 177,500 francs, or about £7,100 of our money. I cannot commit myself to a franc more or less when making this quotation, nor is it necessary to be precise. All that is intended to be conveyed is that the six volumes in question realised the equivalent of about £7,000, the largest amount ever

work-a-day world, and for that reason are commonly quoted as terms or factors capable of disclosing the actual position of affairs with a more convincing degree of accuracy than adjectives have it in their power to express. We may conclude, therefore, that from a mere monetary standpoint, this particular copy of the works of Molière was fortified by very special circumstances or that it never would have realised the large sum in question, or any sum at all approaching it, and this was actually the case. In addition to the portrait of Molière, after Mignard, the six fleurons on

the titles, by and after Moreau, the woodcut head and tail pieces, after Papillon and others, the etcetera, and the thirty-three plates, it had—and here is the point—the whole thirty-three original drawings in sepia, by Moreau, from which these plates were engraved by Duclos, De Launay, Masquelier, and other masters of the period. These original drawings were at one time in the Soleinne copy, but M. le Vicomte Frédéric de Janze acquired them some forty or fifty years ago for an amount which would now be considered trifling, and having had them inserted in his own copy of the works—the one which recently sold for the large sum mentioned became closely identified with them in the knowledge



SCENE FROM L'AMOUR PEINTRE  
DANS LES ŒUVRES DE MOLIERE 6 VOLS. PAR 1773

paid by auction in France, or indeed in any other country, for a single printed work, no matter how many volumes may be comprised in it. Half a dozen Caxtons with the first four folios of *Shakespeare's Comedies, Histories, and Tragedies* added might cost no more, and when we come to consider the very large and important library which might be "erected," as Naudæus has it, for much less, the imagination oversteps the bounds of comparative analysis and seems to revel in figures which are a law unto themselves. The prices which books realize at auction or elsewhere are not necessarily indicative of their intrinsic value, but they are nevertheless of importance for the time being in the

of everyone who had anything to do with French illustrated books of the best period of the eighteenth century, which may be taken to extend from the year 1718 to about 1790.

Collectors of works of this class need a special training which it would be mere affectation to describe as anything less than arduous, for acting upon the perfectly sound principle that early copies are necessarily more desirable than later ones, the illustrations in the former being naturally better, and therefore more desirable in every way, it becomes necessary to know how to identify the earliest issues, and this can only be done by strict attention to detail, unless, indeed, the general appearance of the plates themselves is made the criterion of their excellence, at least to the fullest extent possible, for to say that it is wholly possible would be to convey an utterly erroneous impression, different copies of the very same book often showing many important variations, for the most part intimately associated with the "states" of the plates and their number, no less than with their quality. In this article I propose to mention a few of the more important French illustrated works of the eighteenth century, and to point out their chief peculiarities. It will then be seen that the scope of the collector is of immense extent, and that he might, had he the time, money, and opportunity, fill the walls of a library with hundreds of volumes belonging to the special class of which I have spoken, many of them being at the first glance mere duplicates, but all substantially different notwithstanding. Should he seek to confine himself to the very best and most complete copy of each particular work, rejecting all others which do not attain to the standard of excellence he has set up, this would be a different matter; but in practice he would find that he would not be able to do this, except by the extremely dangerous process of taking to pieces several examples of the same work and making one glorified copy of such portions of them as he decided to retain.

I will first take the works of Molière, by M. Bret, in six volumes, 8vo, 1773, previously mentioned. This is a fine edition, remarkable for the beauty of its type and illustrations. It must be observed that two of the plates, "L'Avare" and "Le Misanthrope," are almost always of inferior quality, though they do exist as good impressions, and should, of course, be procured in that state if possible. Copies which do not contain the starred or double leaves LXVI.-LXVII. and LXXX.-LXXXI. in the first volume are inferior. All the plates, the portrait, and the fleurons should be in proof state without text, and copies containing them in this state should be bound

in green if possible, as he was the first to do so, and bind these proof copies. There are etchings on all these plates, but only two or three full series are known. The plate called "Le Sicilien," designed by Moreau himself, after his own design, should have his signature as distinct as possible. The accompanying illustration gives a reproduction of Moreau being seen at his easel. Finally, copies of this work, as of all others, should be "uncut," that is to say, not cut down by the binder, and they should be in old French morocco by such craftsmen as Bozérian, before named, or, failing him, Capé or Derome. It will be seen from this recital that to obtain an ideal set of the six volumes satisfying all these requirements, for only two or three sets are known, would be rather more than merely difficult.

Another and even finer illustrated edition of Molière appeared at Paris in 1734, and this also is in six volumes, though they are royal 4to in size. Boucher, who was a pupil of Watteau, designed thirty-three elegant plates for this work, and there are in addition a portrait of Molière, by Lepicié, after Coyvel, a fleuron on each title, and 108 head and tail pieces, after Boucher and others. M<sup>de</sup> de Pompadour had a set of these volumes on large Dutch paper, and it was the fashion to relate, but it is doubtful, at the least, whether any such copies were printed, and, moreover, hers, which is still in existence, appears to be of the ordinary size in these more important details of rule or thumb. The collector who places his affections upon this edition of Molière has need of patience, for there are two distinct issues of it, the first and best having the word "comte" instead of "comtesse" in volume vi, page 305, line 10. Furthermore, in the fourth volume there should be two extra illustrated leaves forming pages 111 and 112, which are consequently an additional ornamental head-piece and a different ornamental initial. Then, again, according to Mr. Lewine, in volume i. in *L'Etourdi*, page 8 should contain twenty-nine lines of text, while in the second issue the same page has been carried to the following page. The plates are occasionally signed by Moreau, and as uncut proof copies are not known, it is necessary to look for the name of the engraver in the margin. As in all the volumes of this edition, the illustrations are of the highest quality, and the type is of the best. The binding is in old French morocco, and the fleurons and head-pieces are of the most elegant design. The title pages are also of the highest quality, and the whole work is a masterpiece of the art of book-making. The collector who wishes to acquire a complete set of this edition of Molière must be prepared to pay a high price, but the result will be well worth the cost.





L'AMOUR MEDECIN.

FROM LES ŒUVRES DE MOULIER.

NO. 110. 1734.

an example of the complications which may arise when French illustrated books on the fashionable period are consulted, I extract a description of this version of 1734 from a recent sale catalogue.

The six quarto volume set cost £225, a trifling sum when compared with the other copy in old red leather, printed on fine paper, and at 8,000 francs,

and doubtless of greater value now. The description as drawn by an experienced cataloguer is as follows: "Œuvres, the series of portraits" (some must have been added, for only one portrait was engraved for the work), "and thirty-three plates from the designs by Boucher, special copy on grand papier de Hollande (?) with the portrait" *etc.*, the portrait of





as many extra plates as possible; to procure, in fact, a copy which contains more than most others. Considered on general principles, this would be an excellent rule to follow, but there are exceptions to it, and one of them is intimately associated with this edition of *Les Amours Pastorales*. So far as the edition of 1718 is concerned, the presence of the extra plate of the *Petits Pieds* is by no means an unmixed blessing, for more often than not it is found in the later issues, and for this reason the practice has grown up of describing a choice copy of the work in some such terms as "one of the very earliest issues before the plate of the *Petits Pieds*, by Caylus, was added." This plate may certainly be found in even a very early issue of the book, but in that case it will necessarily have been inserted at a later period, just as any other extra plate may be, and often is, added to complete or, let us say, to render even more noteworthy any illustrated book upon which considerable store is set. The accompanying illustration, entitled *Voyes(sic) de Daphnés et de Chion*, disclosing a primitive and partly open hall festooned with garlands, the revellers reclining in Roman fashion, gives a very good idea of the artistic style of Philippe d'Orléans, regent of France during the minority of Louis XV., and an amateur artist of very considerable ability.

*Les Amours Pastorales* is one of the earliest of the French illustrated books which comes within the scope of the article; I have thought it advisable to mention it at length, though the date of its publication does not coincide with the best period. Such a work as Marmontel's *Contes Moraux*, published in 1765, with twenty-three pretty plates after Gravelot, by such engravers as Baquoy, de Longueil, Daubigny, and others, almost as well known, is more

typical of the period of which I have spoken, though perhaps it is not of the same importance. An illustration taken from this—"Le Philosophe soi disant"—by de Longueil, discloses a very different style, though it falls into its place naturally with the rest, as do the designs of Cochin, Fragonard, and many more, not forgetting those of the Marquise de Pompa-

dour, an artist who, like Philippe d'Orléans, contributed not a little as an amateur to the artistic activity of the age.

Needless to say, it would not be possible to critically analyse many of these French illustrated books within the compass of a short article, nor, even were it possible, would it be altogether satisfactory to do so, as the subject generally is of great complexity, and needs to be handled in a practical and matter-of-fact way, with every little detail and point of difference set down for the benefit of those collectors who make a study of books of the kind. They have their text-books, such, for example, as Cohen's *Guide de l'Amateur de Livres à Gravures du XVIII<sup>e</sup> Siècle*, a fifth edition of which appeared in 1886, and Mr. Lewine's excellent

*Bibliography of Eighteenth Century Art and Illustrated Books*, published in London in 1898. In the margins of these they will often add the discoveries which are continually being made; for these French illustrated works have no finality, nor is it certain, however improbable it may be, that the best known copy of any one of them may not at any moment be supplanted by a better.

There can be little doubt that collectors who have a natural appreciation, so to speak, of finely illustrated works of the particular kind under discussion are, as a class, deterred from having much to do with them on account of what they conceive to be their great



FROM MARMONTEL "CONTES MORAUX," 4 VOLS., 8VO, 1765



FROM LONGUS

LES AMOURS PASTORAUX DE DAPHNIS ET CHLOE. 1711

cost, for the belief that such books are exceedingly expensive to buy has become so widely disseminated as to have passed almost into a proverb. It is true that the sums occasionally paid for particular copies of these books are arbitrary and fanciful, but large amounts should be quoted not as though they were of universal application, but rather as being highly exceptional for all the following reasons in combination, or on account of any one or more of them. A book of the kind, even though not of great importance in itself, may become so, (a) if it is bound in contemporary, or at any rate old French morocco, and is in a good state of preservation, and this is accentuated (b) if it is bound by a celebrated craftsman; (c) if the book has at one time belonged to some historic or highly esteemed collector, and this is also accentuated (d) if it has his arms or some other distinguishing device on the covers; (e) if it contain added plates, often consisting of proof etchings, these representing an evolutionary stage in the preparation of the plates; (f) if the plates, vignettes, and other embellishments are in unlettered

proof state or in some "state" out of the ordinary; (g) if the book contain starred or additional leaves found only in a few copies; (h) if it be on large paper or on paper or other material of an unusual kind, as, for instance, vellum, Dutch paper, vellum paper, and so forth; (i) if the book contain any of the original drawings from which the plates were engraved. Even if but one of these factors happens to be present, it will add materially to the importance and consequent value of any French illustrated book of the eighteenth century; and when the book happens to be of great interest in itself, and all or the majority of these factors co-exist, it is readily conceivable that there is hardly any limit to the fanciful price which may be obtained for it. The point is that the vast majority of these illustrated books upon which the collector's eye is attracted are not essentially valuable, but that they may become so in individual cases by reason of the labour or care which has been bestowed upon them.

## Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE, who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PORTRAIT.

DEAR SIR, Would you kindly insert in THE CONNOISSEUR MAGAZINE a reproduction of the enclosed photo, with a view to ascertain the subject and artist, if possible? The picture is supposed to represent one of the wives of Henry VIII., King of England, and to be painted by Holbein. The size is about 10 in. high by 8 in. wide.

Thankfully yours,  
H. GOUJON.

UNIDENTIFIED  
PORTRAIT GROUP.

DEAR SIR,—I should be glad if you would insert the painting of a family group in THE CONNOISSEUR MAGAZINE, with a view to ascertaining the artist and family. I also wish to know who the artist was who used the initials I. S. Y., 1855.

Yours faithfully,  
E. S. JENNINGS.



UNIDENTIFIED PORTRAIT

BOOK ON  
ANTIQUE  
FURNITURE  
THE  
DRESSING  
I have been  
much interested  
in your little  
book. Tell  
me the name of  
the person who  
wrote it. I  
want to buy  
about antique  
furniture of  
all kinds,  
especially  
of the 17th  
century. I  
want to buy  
a carved  
chair and  
a table.



UNIDENTIFIED PORTRAIT GROUP

Also of any collection of pipes that could be seen (such as the Wallace). I should like to know where such a book could be either bought, or seen, if in a library.

Yours truly, A. MALCOLM BODKIN.

AUSTRALIAN PICTURE.

SHE, I have a dim recollection of a picture called *Australia's First Contribution to English Literature*. Would you kindly tell me whether such a picture has been hung in any London Art Gallery during the last three or four years? My enquiries in Australia have failed to elicit any clear or satisfactory answer.

Yours, etc.,  
PALETTE.

BOOK ON ROAD  
WAGGONS, ETC.

DEAR SIR,—Can you tell a subscriber from the first of any work containing illustrations of road waggon, carriers' coaches, or stage coaches to London in use from, say, 1800 to 1850? Your kind reply will be esteemed.

Yours truly,  
GEORGE  
LANSDOWN.

DEAR SIR,  
The sword illus-  
trated in the  
September  
Number of  
THE CONNOIS-  
SEUR MAGA-  
ZINE is about  
1649, and may  
be described  
as a mortuary  
sword, and  
quite a good  
example.

Yours very  
truly,  
PHILIP NEL-  
SON, M.D.



MARIE LECZINSKA, QUEEN OF FRANCE

BY J. M. NATTIER

*At Versailles*









when she was sixteen—and adapted at the instance of Hayley for the *Triumphs of Temper*. Miss Seward's "beauteous print," with its "entire and perfect resemblance" to Honora Sneyd, was, it may be conjectured, the well-known mezzotint by J. R. Smith, after Romney, already mentioned, dated Sept. 28th, 1782.

Three of the four pictures of Miss Sneyd above referred to were exhibited at the Grafton Gallery in 1900; the fourth belongs to the Duke of Sutherland. (*Catalogue Raisonné*, pp. 46-7.)

Now, Romney painted Emma Hart thirteen times in 1782, and was constantly at Eartham with Hayley, so that we cannot be sure when he painted her as Serena. In a letter dated August, 1786, he writes: "The Bacchanian picture is in *statu quo*, also the Serena and the Cibebe, and the Medea," on which Mr. Roberts notes, "nothing more is known of the last three pictures, which were probably among those that perished (or were stolen) at Hampstead." It is interesting to find that Emma Hart, as well as Honora Sneyd, sat for Serena—Hayley's heroine." Mr. Roberts further notes what we have already pointed out,

that the Serena portrait of Miss Sneyd as *The Lady Reading* was copied by Stothard and engraved by Sharp, and forms the engraved frontispiece to the fourth edition of the *Triumphs of Temper*; he says the scene of the third of the series, *Serena in the Boat of Apathy*, which, as we have seen, is a portrait of Lady Hamilton. Hayley, not here a son to the Serena which Mr. Roberts believes to be real, and in which picture reproduced in *The Connoisseur* May 1881 that was used, to which Romney refers in his letter of 1786, when he was constantly painting the model in scenes of familiar intercourse with the portrait Hayley had painted of her.

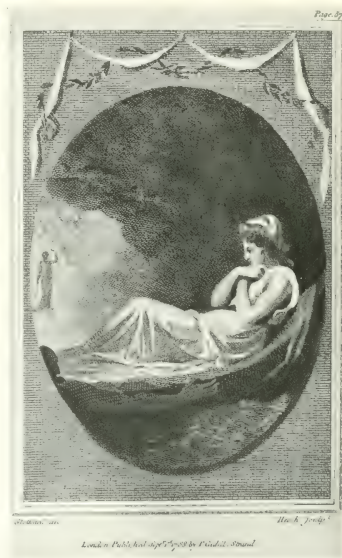
It is likely that the wearing of jewelled ornaments was suggested by the custom of decorating the head with flowers in token of joy or triumph, certainly the finest examples of the early Italian goldsmiths' art suggest many floral forms. Raised petal-like plates with veining of plain and rope-patterned wire, bosses of pearls resembling the calyx, pendants of threaded pearls

like tassels of a bluebell, and bunches of grapes made of pearls varying in size threaded on gold wire—all such devices serve to bring before our eyes nature's patterns which served as inspiration to the native worker.

It is interesting to note that though the peasant jewellery of Southern Europe varies slightly in the different districts and townships, yet the type peculiar to the neighbourhood continues with such persistence that in some parts of Umbria there are workers who up to the present day are working at the same patterns, and producing them in a similar manner, as the jewelled ornaments wrought by the ancient Etruscans.

The Adriatic jewels, in which pearl stringing on fine gold wire forms so important a part, are characterised by the most delicate workmanship. Cluster pearls are found

on nearly all Renaissance jewels. In two instances only amongst the examples illustrated there are coloured stones used, a small garnet marking what would be the heart of the flower. The earring is of pure gold. The openwork plaques to which the long thin wire hook is fastened are decorated with soldered wires, with some plain and some rope design, enclosing compartments in varied and beautiful shapes, some of these are open, others are filled with gold and may have been enriched with coloured enamels when the jewel was made in the sixteenth century; two small bunches of pendant pearls hang from the sides, and from a gold hook at the back



SERENA IN THE BOAT OF APATHY



other valuables at Messina during the earthquake. Those who have opportunities will do well to acquire fine early examples of undoubted authenticity.—  
E. N. J.

We reproduce in this issue a portrait which will be of very great interest to our readers, and especially to those who have appreciated Mr. Baily's book upon this fascinating figure of history, containing reproductions of a number of portraits, engravings, miniatures, etc., never before given to the public of this extraordinary man. Nothing more forcibly illustrates the widely differing impressions made by "the little Corporal" upon the artistic world of his day.

The portrait in this number is taken from a small photograph of an engraving of a picture by a French artist, painted towards the end of the Emperor's life, when the confinement in his island prison had told greatly upon him. He is shown sitting upon a seat overlooking the sea, with the background appropriate to the country, gazing out over the waters with the expression of a doomed man, but with the still



NAPOLEON AT ST. HELENA

ineffaceable mien of the caged lion. He is dressed in a linen suit with wide-brimmed straw hat, and but for the look upon his face—which at once betokens no ordinary man—might be some prosperous planter taking his ease in the beautiful surroundings of his island home. The once dapper Corsican has become very stout in his declining days, a fact which shows graphically the enervating effect of the conditions of his life, coupled with the relaxing character of the climate of St. Helena.

The photo was kindly lent by Mr. Castle Smith, of 27, Netherhall Gardens, whose father came across it in the island when on a visit to Capetown about thirty years ago. Nothing was known of the name of the artist, but it was said to have been painted in the island.

On the extreme left and right a very fine pair of Bow figures, with fruit and flowers, on scroll bases. In the centre a very rare Bow group of a harlequin and lady embowered on scroll plinth, and on either side of same a pair of Bow groups as candlesticks, *en suite*, rich foliage, and figures of children.



BOW CHINA

I HAVE been interested in the various articles appearing in THE CONNOISSEUR MAGAZINE on Old English

## Old English Wine-Glasses

have been added from time to time. One of the glasses

numbered 1 was sent to Mr. Albert Harts-horne in 1889, when he was engaged in writing his book on old English wine-glasses, and is there illustrated (Fig. 359), about which he says: "Another air-stemmed glass, also in Mr. Way's possession, has the rose and

two buds, fiat and the oak-leaf on the bowl, and the Prince of Wales' Feathers on the foot. This is a cycle glass of about 1740." And in a letter on the same subject he says: "But what the origin of putting fiat on glasses was I have not yet found out. I know of about thirty examples in different parts of the country. It is said, and this has not been contradicted, that fiat glasses were those of a Jacobite club in the North of

England. I almost despair of getting at the truth of the matter. My father, who has been in the country of the Lord of the Isles, and who has been in the country of the Lord of the Isles."

The glasses No. 2 have a softening point 170°C. higher than that of the sample No. 1 and a higher rate of weight loss.



No. 1. JACOBITE WINE-GLASSES, DECORATED WITH SQUARE EMBLEMS.

engraved with  
impressions.  
No. 5 has a  
point cut with  
pointed fluted  
edges. Nos.  
6, 7, and 8  
are beautifully  
cut glasses  
that belonged  
to the Right  
Hon. Frances,  
Countess of  
Northampton.

wife of the sixth Earl of Northampton. No. 8 is a pair with platinum rims. No. 9 is one of a set of three glasses with ruby and white enamel designs, as also are Nos. 20 and 21. No. 20 is engraved with the Hanoverian rose and butterfly. No. 12 is one of a set of eight glasses. No. 16 is a very beautiful glass with dimpled bowl and ruby, yellow, and white twists in the stem. H. H. H. W. W. W.

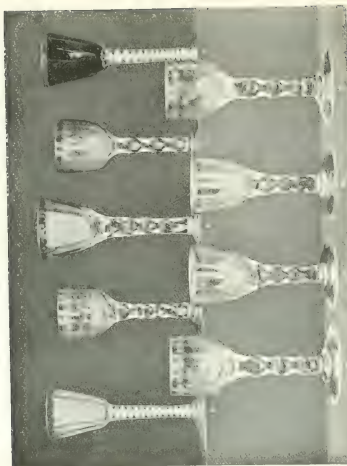


No. 11.—EIGHTEENTH CENTU

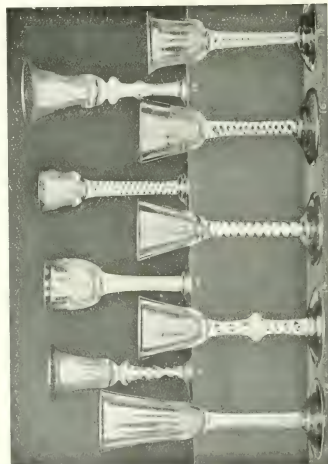




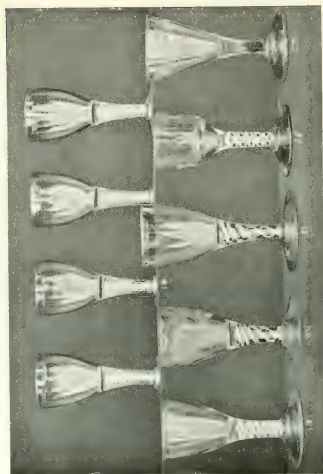
NO. III.—SET OF NINE WINE GLASSES ENGRAVED WITH GRATE VINES



NO. IV.—GLASSES OF GREAT BRILLIANCY, WITH CUT STEMS, FORMERLY USED BY FRANCES, WIFE OF THE 7TH EARL OF NORTHAMPTON



NO. V.—A VARIETY OF TWISTED-STEM GLASSES, WITH AIR, RUBY, AND OPAQUE TWISTS



NO. VI.—EIGHTEENTH CENTURY GLASSES, WITH OPAQUE AND RUBY, TWISTED STEMS



It has always been generally known to collectors and

**A Remarkable Historic Dinner Service**

service made for the Empress Catherine II. of Russia was exhibited in 1774 in Greek Street, Soho, where it set the town agog with amazement. The rooms were thronged with fashionable people, and this splendid patronage, in conjunction with that of Queen Charlotte, who in 1765 authorised Josiah Wedgwood to style himself "Potter to Her Majesty," established the Queen's ware permanently as the standard body of English earthenware.

Each view in this celebrated service was of some family seat or place of interest in the United Kingdom as they existed in 1774. This Imperial Russian dinner-service is the most famous English service known.

With painted views of ruined castles, abbeys, parks, bridges, and towers of a hundred and fifty years ago, it is, apart from its ceramic interest, notable from a topographical point of view. Every single piece, and there are eight hundred of them, has a different view. The body is of a pale brimstone colour, and the view is painted in a rich mulberry purple. The border has a wreath of mauve flowers and green leaves. As the service was intended to be used at the palace of *La Grenouillère*—meaning a marshy place full of frogs—which now forms part of the palace of Tzarkoee Selo, near St. Petersburg, each piece bears a green frog within a shield on



MEDALLION, CATHERINE II, OF RUSSIA  
WHITE AND DARK GREEN JASPER

in London this month. It is happy to know that the greater portion of it is still in existence, and whole. There is no doubt that it will attract considerable attention, and that those who are unaware of the old-world beauties appertaining to this distinctly English earthenware will find the exhibition of more than ordinary interest.



PIECE OF THE "IMPERIAL RUSSIAN" DINNER SERVICE

the fact that at the present time a third and a frog were to be painted on every piece, it was altered to the present frog in a border.

Concerning the famous dinner-service, which the Messalina of the North obtained from the French, there has been much mystery. It was believed to have vanished. Nothing of it could be found. Russian archives were searched in vain by ceramic students.

A few stray pieces existed in this country, five plates in the possession of the Wedgwood family, and two at the Victoria and Albert Museum, and one at the British Museum. This number has now been dissipated.

It is one of the greatest years of especial interest to collectors, that by the enterprise of Messrs. Josiah Wedgwood & Sons, a large portion of this service is to be exhibited to the public

and to those who are not so well known the character of the ware, and the fact that it was the only service ever made for the country, will give the opportunity to see the

the service is the property of the Messrs. Josiah Wedgwood & Sons, and is now in the possession of the Victoria and Albert Museum.

As the service was intended to be used at the palace of La Grenouillère, each piece bears a green frog within a shield on

MESSRS. GEORGE BELL & SONS are simultaneously with the exhibition of the before-mentioned service

**The Story of the Find**

publishing a volume, *The Imperial Russian Dinner Service, A Story of a famous Work by Josiah Wedgwood*, by Dr. George C. Williamson, whose indefatigable energy and painstaking researches in the matter led to the service being unearthed at St. Petersburg. The volume will be illustrated by photographs taken specially in Russia by the Emperor's own photographer. This in itself is of especial interest, as none of these eighteenth-century pieces have ever faced the camera before. The volume records documents never before printed, and it gives a complete catalogue of the service, of which only one list is known to be in existence. Chaffers, it will be noted, chronicles the service as consisting of 1,244 painted vessels, making up 952 pieces for dinner and dessert. Dr. Williamson brings the latest evidence on the subject, and records only 800 as now in existence. It is from this fact alone evident that existing ceramic authorities must be corrected up to date. Early writers were often very hazy in their facts. Chaffers evidently had never seen a specimen of the service, as he states that "a green frog was painted underneath each piece."

The inception of the volume was due to the author's search for early prints of the service, some twenty-seven of which were, according to William Hewitt's *Northern Heights of London 1800*, to be found in scenes on this Catherine II. service. The difficulties of research in St. Petersburg and the eventual success are graphically told by Dr. Williamson. The personal interest of their Imperial Majesties the Czar and Czarina of Russia were sought and most graciously given, and Mr. F. H. Wedgwood, a lineal descendant of the great Josiah, travelled to Russia to receive the service and for exhibition in London.

There is little doubt that in the highest Russian circles considerable interest is now shown in regard to this old Wedgwood service. Count Paul de Benckendorff, the Grand Master of the Court, has warmly interested himself in the history of the service. It was specially removed from its hiding place and the vacant place of honour in the Kunstkamera at St. Petersburg. In view of the recent

visit of the Czar to this country, and the strengthening of diplomatic relations between the Court of St. James and that of His Imperial Majesty, this eighteenth-century ceramic link between England and Russia is of exceptional interest.



VAN RIEBECK'S CHAIR



TABLET ON VAN RIEBECK'S CHAIR

inches from the cane-bottomed seat to the ground. It is made of African wood, very strong and heavy for a chair of its kind. The chair itself gives one a good idea of the old Dutch toppers, and from the figures given above it can be gathered that these old Dutchmen must have been broad and sturdy men with somewhat short legs.

The heavy band round the middle of the chair legs is placed there as an additional support, and quite a common thing to be seen round most Dutch chairs. Great interest has been taken in this most remarkable piece of furniture. The late Mr. Cecil Rhodes, who possessed a large collection of the Van Riebeck chairs, was very anxious to purchase the chair, but Miss Morison-White always felt she could not part with this relic, and to-day it adorns one of the many artistic and elegant rooms in her house at Brighton.

MESSRS. A. FRASER & CO., Inverness, sold at the beginning of October the important collection of antique furniture and curios formed by the late

**The Leslie Fraser Collection**

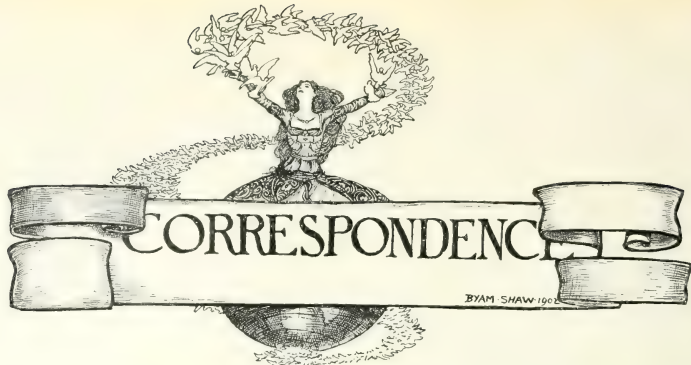
Mr. James Leslie Fraser. The collection included many authentic Jacobite relics and Highland curios, for which high prices were realised. Among the more notable items were a rare Highland Targe of the seventeenth century, £152; a lock of hair of Mary Queen of Scots, £26; a small piece of fir wood which formed part of the staff of Prince Charles Edward's standard in 1745, £25 10s.; the original pair of colours of the Fraser Fencibles, £155; and an exceptionally fine Highland steel pistol, £60.

AMONG a large collection of South Africa curios in

Van Riebeck's the possession of Miss

Morison-White, of Brighton, is an old Dutch chair in a remarkable state of preservation in spite of its two hundred and fifty odd years. The chair originally belonged to Van Riebeck, the first Dutch Governor of the Cape of Good Hope, and was used by him as far back as 1650. It stands thirty-one inches high, is sixty-eight inches round, and seventeen-and-a-half





## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

## ANSWERS TO CORRESPONDENTS

**Books.**—Facsimile Copy of Magna Carta. —A1,878 (1 version). The publication you describe is worth about 5s.

**Bowler's "Family Shakespeare," 10 vols., 2nd edit., 1820.** —A1,880 (Ballymorney). The ten volumes of this work would not fetch more than—say 5s. Your fine old volume of the *Enchiridion fortunatum* is practically valueless.

**Bibles and Book of Common Prayer.** —A1,882 (Bristol). About £2 10s. would be the value of the three volumes you describe.

**Theatrum Botanicum, 1640.** —A1,928 (Tunbridge W. Hill). The book is worth about £2 2s.

**Complete Body of Husbandry, 1756.** —A1,947 (Bower). The complete value of this work is of above 5s.

**Tennyson's "Idylls of the King," 1867.** —A1,907 (London). Your scarce volume of Tennyson, illustrated by Prentiss, is worth with 15s. The value of your autographs is very small. Your letters are fine and interesting, or merely suggestive. The volume, however, is an extremely interesting.

**Cicero, 1530.** —A1,841 (London). The value of the book is about 10s.

**Coins.**—William and Mary Halfcrown. —A1,168 (London). Sixteen specimens of William and Mary halfcrowns were sold in 1866, all well worn, for 10s. A very large number of these coins are now in circulation.

**Engravings.**—"Le Premier Navigateur." —A1,160 (Johannesburg). This plate is worth about £2, and that on the left of photograph, 30s.

**"The Fisherman's Departure" and "The Fisherman's Return,"** by W. Ward, after R. Corbould. —A1,351 (Copenhagen).—If ordinary mezzotints, this pair is worth about £10 to £12, or if prints in colour, about double the sum. The portrait of Dreyer is worth about £4 to £5.

**"The Dying Fox-Hunter,"** by C. Hunt, after F. C. Turner. —A1,357 (Olney).—We presume this is the print you refer to. In colours it is worth about 30s.

**Hieroglyphical Prints.** —A1,352 (Wakefield).—These are worth only a few shillings.

**"Paulo and Francosia,"** by W. Ward, after J. R. Smith. —A1,338 (Woodbridge).—The value of this engraving is about 17s. 6d.

**"The Right Hon. Lady Mary Campbell,"** by J. McArdeil, after A. Ramsay. —A1,330 (Totnes).—This is a rare old portrait, and a fine impression would bring from £12 to £15.

**Mezzotints by Vertue.** —A1,280 (Harrow-on-Hill).—If these are prints published by Vertue, they are of very little value. Vertue only engraved in line.

**Objets d'Art.**—Leather Mug. —A1,284 (Christchurch).—The leather mug you describe is not likely to be of the 14th or 15th centuries. It is more probably modern, and of little value, but we should be glad to inspect it. We do not quite understand what you mean by "Pretender glasses." Genuine old glasses of the period (1715-1750) are worth about 30s. each, but if inscribed they would be of greater value.

**Pottery and Porcelain.**—Teapot, etc. —A1,935 (Birmingham-on-Sea).—Your enquiry is much too vague. The teapot decorated with pink roses is not likely to be Lowestoft, but we cannot say what it is, or its value without seeing it. The jugs are probably old Staffordshire, but they must be seen also.

**Spode Dessert Service.** —A1,917 (Florence).—Spode dessert services vary much in character, and it is difficult to give an approximate value. Your service, however, may be worth about £8 to £10.

**Marks on Plate.** —A1,883 (Abergavenny).—The marks you give appear to be those of a Paris maker, Veuve Chénier.

**Vienna Porcelain.** —A1,321 (A-thead).—The mark you reproduce resembles that used in Vienna, but you do not say what the ornament is that you wish valued.

**Sheffield Plate.**—Candlesticks and Stand. —A1,203 (London).—From your description, the articles do not appear to be genuine Old Sheffield, and we think it would pay better to sell them in London than to ship them to England. Your miniature must be seen to be valued.



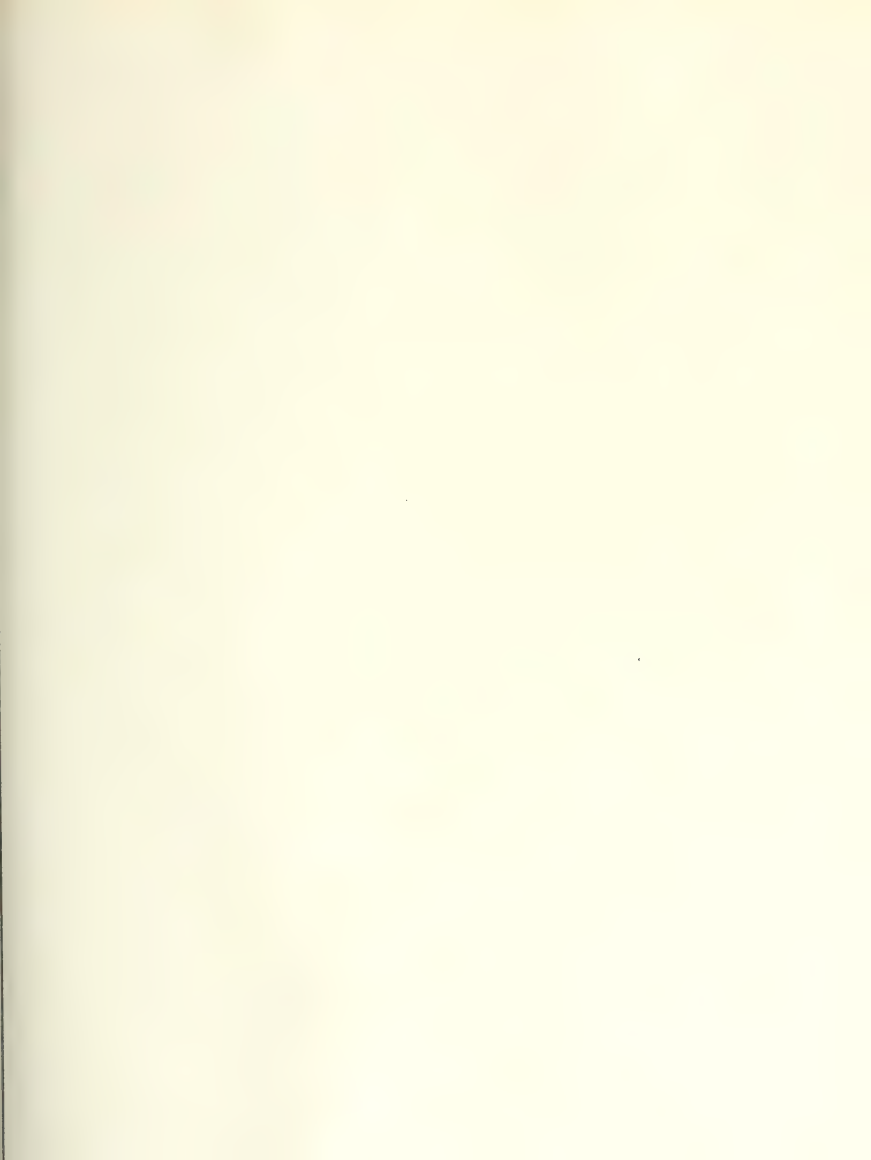
## HEAD OF CHRIST

By Quentin Metsu, 1685 (F)-1630

In the procedure of Ray, Dean Metcalfe, LL.D.  
Kilgusney Paterson, Contemporary









1780  
1781  
1782



## By Lady Victoria Manners

THAT London is proverbially the richest city in the world, and that from the artistic and historical point of view its National Picture Galleries and Museums yield to no other nation in their wealth of priceless possessions, is a fact beyond dispute, but surely the exceeding richness of its many private collections has been somewhat overlooked by the art student.

Grosvenor House, Stafford House, Bridgewater House, and a few other Galleries, are, of course, well known: but it is of the equally interesting, but less known and appreciated London Galleries that I propose to write in *THE CONNOISSEUR MAGAZINE*.

The collection of pictures belonging to Lady Wantage at 2, Carlton Gardens, is one of

remarkable interest and beauty, and contains some of the very finest examples of Dutch art in England. The majority of Lady Wantage's pictures are of the French, Italian, Spanish, and English Schools

are at Lockinge, for several important pictures

those schools at Carlton

with the many Dutch pictures,

which will form the subject of

this article. The majority of the

collection is in the following

list:—  
Lady Wantage's collection of pictures

French, Italian, Spanish, and English

pictures, and a few Dutch pictures

of the 17th and 18th centuries

of the 17th and 18th centuries

of the 17th and 18th centuries

of the 17th and 18th centuries

of the 17th and 18th centuries

of the 17th and 18th centuries



THE BATHING





example, and provide, if not beautiful, at least reliable and useful ones: for who does not know the many hours wasted in uselessly searching for some historical portrait or landscape, or, to an imperfect list, to say nothing of the foolishness of allowing valuable works of art to remain unclassified and uncared for?

The Dutch painters of the seventeenth century

[illegible]

JAN 5 1975

must ever hold a foremost place in the annals of art. Ostade, Jan Steen, Pieter de Hoogh, Gerard Hou, and a host of others created, as it were, a quite new branch of art. They were the progenitors of the painters, and were content to paint simply what they saw around them, and did it with consummate skill: *The Peaceful Dutch Home*, *The Lady at her Music Lesson*, these and many other similar subjects were first treated by the Dutch artists in the golden age of painting.

In that interesting book, *Court and Country*, Mr. Rogers says that, certainly, there was there a more genuine, spontaneous burst of artistic life than in the half-century which most of the late 19th century passed. It was estimated at two hundred, expressed in all

three in the National Gallery. In all there is the same mastery of light and shade and marvellous attention to detail, but nothing "finicky" in treatment. De Hoogh was certainly not afraid of bright colour. In this picture the woman is dressed in a bright scarlet skirt, blue apron, white bodice and cap; the man in a black velvet jacket and beaver hat, but the effect is most harmonious. On the table is a "Gres-de-Flandre" jug; a little girl is seen approaching from the house, carrying coal in a square earthen pot. This picture leaves an impression on the spectator of solid cleanly Dutch comfort and prosperity, touched with the spirit of poetry that is very pleasing. Waagen, vol. iv., page 130, says: "This master, who is the painter of sunlight *par excellence*, appears in this beautiful picture in the highest perfection of his powers." Sir Edwin Landseer, when this picture was in the collection of Mr. Wells, at Rodley, made a slight sketch of it in oils, which is now at Carlton Gardens.

We must now turn our attention to the great

<sup>1</sup> J. E. Lawrence, *et al.*, *Archaeological Excavations*, 1971 and 1988, at the Greenfield Colliery, 1880, in *Journal of the Royal Institution of Fine Arts*, 1989, 1990. It was the construction of Little Sandh and 1920, that in 1920, the colliery was closed, and was converted into the Levenside Colliery, 1921.

... in volume, and in the end it is "This excellent poetry was put into the hands of a poet, and possibly an editor, who made the necessary changes and omissions for which the poet would be well repaid."



18336 VAN OSTADE A. COUNTRY INN 32 IN 15 20 IN

painter of Dutch low life, Jan Steen; he delights in depicting scenes of revelry and tavern life, and here we find him at his best in the picture entitled *Twelfth Night*. It is a very characteristic scene of gaiety. Sixteen people are represented merry-making, and are doing it with great vigour and evidently considerable noise.

Jan Steen was fond of introducing mottoes into his pictures; in this one the words "Soe Doyde" are inscribed on an iron chandelier, being the first words of the old Dutch proverb.

"As the old people sing, so pipe also the young"; so in his *Grace before Meat* at Belvoir Castle, the chandelier in the background bears the words "Ondagelyck brood" ("Our daily bread").

Waagen (in his *Treasures*), vol. iv., page 143, says of Lady Wantage's picture, "In point of solid and careful execution, this is a first-rate specimen of his art." It is signed on the floor below the large barrel, "J. Stein" (J. and S. connected).<sup>1</sup>

*The Alchemist*, also by Jan Steen, is a curious picture, and well illustrates the strange revival of the practice of alchemy which took place in Holland in the seventeenth century, and became such a frequent

The picture has been in several collections: the Chevalier Lemaire and L'Esto, Chevalier Fieul, Mr. John Smith of the *Château de Rouen*, until 1888, Baron Versteek van Soelen, from whom it was purchased in 1890. It was exhibited at the Musée des Arts Français Exhibition, 1857; the Royal Academy Old Master, 1860, and the Guildhall Gallery, 1892.



1890

THE WARDEN

1890

subject with the Genre painters. It represents the full-length figure of an alchemist in a loose jacket and trousers, seated before a furnace and crucible. A woman on the left is crying as she listens to a man reading a paper, which seems to tell her that her valuables, after being melted, have only yielded a small amount for the metal. Leaning towards the woman is a man who seems to be telling her they were worth no more, while a stout man in a black cap is seen entering the amount in a book.

This picture has been engraved by François Godefroy under the title of *Les Seigneurs et la Paysanne*.

*Credule.* It is signed and dated 1668, and was in the collection of Colonel Bourgeois, and exhibited at the Royal Academy Old Master in 1871.

David Teniers (the younger) is represented by three pictures—*La Femme jalouse*, *Les Philosophes Barbaques*, and *Pie Affamée*. *La Femme jalouse* is perhaps the best example, in spite of its sordid theme. The woman is represented listening to the gallantry of an elderly peasant, whose jealous wife is seen observing them from a window on the left, on the bottom of which is perched an owl. Teniers has treated this unattractive subject with his accustomed vivacity, and the lower of the man's face is rendered with great skill. Waagen says of this picture that it



MELCHIOR DE BROUWER. PEACOCK, PHEASANT, AND OTHER BIRDS.  
41 IN. BY 62 IN.

is "a little gem"; it has been engraved by J. P. le Bas, and published under the title of *La Femme jalouse*.

The picture is signed, and was exhibited at the Guildhall Gallery in 1895; it was purchased at the Gray sale in 1838.

Teniers found time to devote himself to designing tapestry, at which he much distinguished himself, many of the very finest panels of Flemish seventeenth century tapestry being taken from his drawings, and are known as "Tenierses."

Lady Wantage possesses two sets of tapestry hangings designed by him—*The Seasons of the Year*, *The Fish Packers*, and *Fish Market*.

The pieces of the *Fish Market* set have beautiful gold-coloured borders, with flowers and trophies, and bear the Brussels mark, an escutcheon between two B's, and the name of one of the leading tapestry masters who owned looms, "J. A. C. C. V. D. Borcht."

This family (Van der Borchts) was celebrated in the annals of tapestry until 1704, when the Brussels workshops finally closed in the person of Jacques Van der Borcht.

For a more complete list of the M. Le Comte de Vence and 1798, M. Le Comte de Vence until 1798, M. Le Comte de Vence until 1798, M. Le Comte de Vence until 1798, and Edward Gray, Esq., 1800.

Adriaen Van Ostade contributes a good study of still life—the back court of a house, with haddocks and other objects; and Melchior de Hondecoeter one of his characteristic bird studies, a beautiful peacock standing on the branch of a tree, with other birds and a squirrel, seen against a blue sky.

The great landscape and marine painters of the Dutch School are well represented in this collection. Jan Wynants, one of the best of the early Haarlem School of painters, contributes two small pictures: *The Sportsman with his Dog and Gun* is perhaps the finer. The figures are by Adrien van de Velde, who was Wynants's pupil. This picture was purchased from the Verster collection in 1848.

*Landscape and Cattle* is a good example of Wynants's middle and best period, and was acquired from the collection of the Duchesse de Berri.

*A Field of Battle*, by Wynants's great pupil, Pieter Wouverman, is a splendid picture. Here we have the horrors of war fully presented, the dead and dying lie strewn about the field; all is confusion and action; troops of cavalry and infantry are distributed over the scene; voluminous clouds of smoke against the sky. The painting of the four horsemen is specially fine, the



BARTOLOMEI ESCHER, 1700-1710. (The original is in the collection of the Duke of Devonshire.)

shortened. This picture was purchased in 1848 from Mr. Buchanan.

Smith, vol. i. No. IX. "This very capital picture is painted by the artist's later and more mature hand, and is the most complete finishing work of his and silvery colouring. It was exhibited at the Royal Academy, 1851, and 1856, and the Guildhall Gallery, 1857.

It is a very fine picture, and is the most complete finishing work of his and silvery colouring. It was exhibited at the Royal Academy, 1851, and 1856, and the Guildhall Gallery, 1857.

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WILLEM VAN DE VELDE

A CALM - SOLDIERS UNLOADING

27 IN. BY 42½ IN.

breathes the spirit of the cold North. The scene is a simple country subject: a timber cart is being driven along a road towards a sportsman who is advancing with his gun and dog.

Cuyt is represented by a large picture which is curiously unlike his usual style. Here we have portraits of three children who are fondling sheep, a milkmaid in a red dress looped up over a dark petticoat is in the foreground, while in the distance is a view of Dort. This example is probably an early work of the master.

There are four pictures by Aart van der Neer, a follower of Cuyt. *A Frozen Canal*, number 158, is an early work. *The Winter Landscape* is a charming winter scene. Number 161, *The Adventurers*, is in the master's best vein, and recalls some of Gainsborough's landscapes in its poetic treatment and suffusion of golden light. This picture, which was acquired from the collection of Baron Verstolk in 1845, bears the artist's monogram at the foot of the tree. It was exhibited at the Royal Academy Old Master room in 1891 and the Grafton Gallery in 1910.

Jacob van Ruysdael contributes five landscapes, the two, however, in the foreground, are perhaps the best. Number 200 depicts a *Grand River* *View*, and *The Windmills* is a very good example of the poetical treatment of the wild Norwegian view in which he delighted. This

picture was purchased from the Verstolk collection. Waagen, in vol. iv., says of it, "The individuality of every portion is more marked, and the number of details more numerous than in any other picture on so large a scale by Ruysdael that has come before me." Number 201, a *Landscape with Avenue*, is a charming peaceful forest scene, with a clear stream flowing towards the foreground. Number 202, *River Scene, with Waterfall*, is a fine picture, and was in the collection of the Duke of Brunswick at Wollentbuttel. Number 203 is a charming *Woodland Scene*, and is a good example of the artist's earlier period; and number 204, *The Windmills*, is a delightful little picture full of feeling and brilliant in treatment. It is sad to think that Ruysdael, who may justly be called the originator of landscape painting, lived in poverty and died in an almshouse at Haarlem in 1681.

There are two pictures by Meindert Hobbema, Ruysdael's friend and pupil: *View in the Neighbourhood of a Dutch Village* and the beautiful *Watermill*. The central part of the latter picture is filled by a cluster of thick-foliaged, grey-stemmed trees with cottages seen among them; under their deep shade a man and woman are walking by the side of the mill-pool, on the extreme right bank of which two men are fishing. To the left, through the shadowed foreground, a deeply rutted road, along which peasants are passing, leads between sunny harvest-fields towards a distant village,



JACOB VAN RYSBOUT

the church spire rising amid sunlit trees. The sky is that of a fine summer's day, with white clouds floating over a blue surface. The leading feature is the contrast between the dark shady foreground and the sunlit distance. This picture was in the collection of M. Muller, of Amsterdam, until 1827, then in that of Baron Verstoek van Soelen, from whom it was purchased in 1846. It is signed and dated on the lower edge of the picture, "M. Hobbema, 1664."

*The Wood at the Hague*, by Jan Hackaert, is a characteristic example of this master, who is at his happiest in representing the woodland scenery of his native country. The figure and animals are probably by Adriaen van de Velde. In the *Verstolk* catalogue the title of the picture is augmented by the words: "Avec un d'apart pour la scène des personnages de la Cour de Guillaume II." This picture was in the collection of M. Van Noort, near Leyden, and then in that of Baron Verstolk van Soelen, from whom it was purchased in 1846. Smith, in vol. iv., says: "This is a production of great excellence and beauty." Waagen also mentions it (in his *Treasures*); it was exhibited at the Royal Academy of Old Masters in 1871.

The most interesting, however, of the  
the splendid *Commencement Oration*.  
The subject is a view taken from a height in /

[illegible]

Le Conte de Vence till the end of the eighteenth century, when the gallery was sold and the picture remained *perdue* till it was discovered in the studio of an artist in Paris, where it was said to have remained unnoticed for upwards of fifty years, when it was brought to England.

In the adjoining room hangs Rembrandt's *Portrait of an Old Lady*, supposed to be the artist's grandmother. In the National Gallery is a larger portrait of the same Dutch Frau, and it is interesting to know that in THE CONNOISSEUR MAGAZINE for May, 1920, there was a reproduction of a splendid portrait by Nicolaes Maes (then in the possession of Messrs. Dowdeswell) which is probably a portrait of the same elderly lady; in any case the likeness is a striking one. Lady Wantage's picture is signed Rembrandt. 1661; the original drawing for the portrait is in the collection of Mr. J. P. Heseltine.

The lady is dressed in a plain widow's dress, nearly black, under a black cap which descends to a point on her forehead, in which is a brooch. She wears a white ruff. As a rule, of any other portrait is unimpaired. The head is slightly turned to the right, and the expression is



DAVID TENIERS (THE YOUNGER)  
12½ IN. DIA. IN OIL.



ORIGINAL DRAWING FOR THE PORTRAIT OF LADY WANTAGE  
12½ IN. DIA. IN OIL.

is full of vivacity and expression.\*

There are three landscapes by Jan Both and one by Adam Pynacker, both Dutch artists who lived and studied in Italy during the seventeenth century. In their work we miss the strong individual note struck by a Hobbema or Cuyt, etc. The *Italian Landscape*, No. 10, by Jan Both, is, however, a fine example of this artist's work, and is remarkable for the clever rendering of warm sunlight suffused throughout the picture: while Pynacker's *Italian Landscape: Men landing Merchandise*, is a charming composition, recalling Claude Lorraine's work in its general effect and treatment. Adam Pynacker's easel pictures are rather rare, as he was chiefly employed in decorating the walls of rooms in Holland when he returned late in life to his native country.

The great naval power of Holland in the seventeenth century found expression in its school of marine painters, which excelled in this most difficult branch of art. Lady Wantage is the fortunate possessor of several important examples by Willem van

\* This picture was in the collection of Lord Charles Townshend, Mr. John Smith, and Baron Verelstede van Soelen. It was purchased from the Verelstede collection in 1846.

de Velde, Ludolf Bakhuizen and Jan van de Cappelle, all of which merit attention. Willem van de Velde shows to advantage in the beautiful canvas entitled *A Calm; Soldiers Embarking*. The artist's extraordinary skill in the drawing of the barges, sailing boats, etc., is well displayed, while the whole picture breathes a spirit of repose and calm. The figures are probably by the artist's brother—Adriaen van de Velde. Some critics have attributed this canvas to Van de Cappelle, to whose delicate and subdued tone of colour it bears much resemblance.

*Still Water with Shipping* is another characteristic sea piece by the master; the reflections of the boats in the water are very well rendered, and the sky with beautiful clouds is a most delicate piece of painting.

It is interesting to know that Willem van de Velde, who may justly be regarded as the greatest marine painter of his age, accompanied his father, the elder Van de Velde, from Amsterdam to England in 1675, and settled at Greenwich. Charles II., by a royal "ordinance," "thought fit to allow the salary of £100 per annum unto William van der Velde the elder, for taking and making draughts of sea fights, and the

the same unto Willem van de Velde the younger for painting the said draughts, and making the same into particular use."

A beautiful example by Jan van de Cappelle is the picture entitled *A Calm*. It depicts a morning effect. A group of sailing boats are at anchor with their sails hoisted. To the right is a man-of-war firing a salute from her cannon. In the distance, by the immediate foreground of sand, with masts and rigging, are two other boats. One is a sailing ship, the other a galley, with a figurehead of a lion. In the foreground, two figures stand in the shallow water, one carrying a basket, the other unloading the same. Waagen says of this picture, "In all respects of taste, delicacy and transparency, and at the same time, in picturesque composition and carefully chosen, this it belongs to the best works of the master."

Ludolf Bakhuizen is represented by two pictures, *A Storm at Sea* and *Calms at Sea*.

In the first picture, the sea is depicted in a state of great fury, and the vessels are seen struggling against the waves. The second picture, on the other hand, shows a calm sea with a few vessels at anchor. The artist's skill in rendering the weather is evident in both pictures, and his accustomed skill and dexterity are shown in the way he has handled the brush.

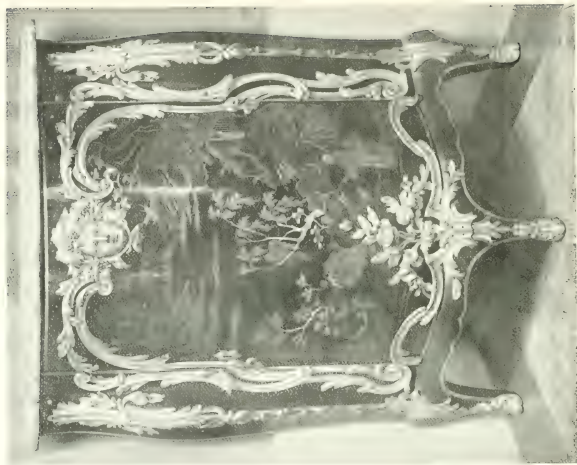


CHIEF

This picture was purchased from the Verstolk Gallery in 1846. Waagen, in his *Treasures*, vol. iv., says: "This picture shows how justly the master was rewarded for his calm seas; the transparency of the reflections of every object is quite astonishing."

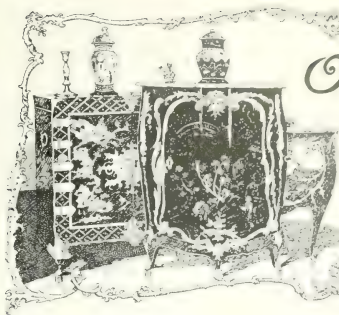


No. 1. A large, heavy, carved and gilded cabinet, in the style of the 17th century, with a landscape painting in the center. The cabinet is made of oak and is decorated with a diamond pattern. The statue is a small figure of a person, possibly a saint or a nobleman, standing on a pedestal.



No. 2. A large, heavy, carved and gilded cabinet, in the style of the 17th century, with a landscape painting in the center. The cabinet is made of oak and is decorated with a diamond pattern. The statue is a small figure of a person, possibly a saint or a nobleman, standing on a pedestal.





Applied to Eighteenth  
Century French  
Furniture Part I.  
By Egan Mew



No. 411. A lacquer cabinet, with a central panel, and a decorative top, in the style of the 17th century, in the period of Louis XIV.

the bark is cut or scored with a pointed bamboo tube, exudes a white resinous sap which becomes rapidly black on exposure to the air. The sap is drawn from the tree during the summer at night, collected in a shell, and brought to market in a semi fluid state, or dried into cakes. The raw lac, after being freed from all extraneous and impurities has to be reduced to a uniform consistency for some time to crush its grain and give it a more uniform liquidity. It is then prepared for use by spreading it on a cloth, and is a beautiful yellow color, and is very rich in pigment.

For a variety of reasons, the lacquer from the Chinese is not so good as the lacquer from the

fine decorations which are shown in the illustrations here given. As with almost all Chinese arts, the further you go back into the past ages the more beautiful the workmanship, and thus the early pieces shipped to France under Louis XIV. will often be found to be of the most brilliant and effective quality. But it was during the Regency and under the next king that the use was most largely developed. The period of Louis XIV. was stately and unbending to the last degree: the scheme of decoration, although grand and dignified, did not allow of the slightest personal quality. It was for the palace, palatial. But later the traces of life were permitted and encouraged to flourish. The grand days were really



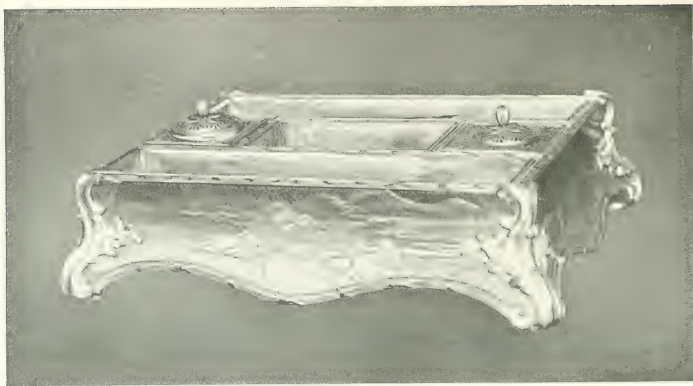
NO. 14. A. J. COOPER'S PATENT. A. J. COOPER'S PATENT.





N. 10. *Armoire à glace*





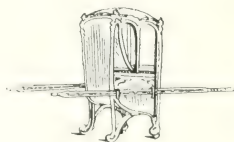
No. VII. — *suiboku* (Japanese inkstand) of the 17th century. The variety of the good designs is practically deeper than in the case of the *suiboku* of the 18th century. The *suiboku* of the 18th century is of the 17th century, and is of the 17th century, and is of the 17th century.

over, but beauty was sought for in every way the lively mind of man could suggest. The old Oriental lacquer in Louis XV. furniture suited uncommonly well with the vanity and elegance of the age, and most of those examples now surviving belong to that externally great period when the beautiful Madame de Pompadour and her accomplished brother, the Marquis de Vandières, afterwards de Marigny, devoted so much time to the domestic and fine arts. From the cultivation of the soft paste porcelains of Sèvres to the decoration of their houses and the development of the sophisticated rusticity which Boucher understood so well, all was easy and delightful to the Pompadour and her army of accomplished artists, one of whom is charmingly painted

"Rose-water Raphael, *en vogue de rose*,  
The crowned caprice, whose sceptre, nowise sainted,  
Swayed the light train of ballets and bon-mois,  
Ruled the dim boudoirs *demi-jour*, or drove  
Pink-ribbioned flocks through some pink-flowered grove."

In this wonderfully artificial and yet attractive world, the very centre of which was Madame de Pompadour's small but beautiful château of Bellevue, there was plenty of space for the various classes of *armoires* and cabinet which appear in the illustrations. The fine inkstand, No. vii., might have been made especially for the always anxious and always pleasing favourite to give to her king. In this specimen the old Japanese lacquer is of a jewel-like character, which Caffieri's bronze and gilded mounts set off to perfection.

(To be continued.)





# LE DÉVOUEMENT

Les premiers Amis de la Nation  
 et de la Liberté





## Mr. Francis Wellesley's Collection of Profile Portraits By Weymer Jay Mills

THERE is a charm and wistfulness about the silhouette that is not shared by any other form of portraiture. Beauty preserved by the brushes of great masters may give beholders powerful emotions, but the silhouette is sure of its subtle appeal. "We are only friends with shadows," Georges Sand wrote, and upon entering rooms like Mr. Wellesley's silhouette morning-rooms in his country house at Mayford, Surrey, one feels the poignancy of the remark. There upon the walls are the little shadow likenesses of the great of two centuries. "We are all that remain of the pageants of many lives!" they seem to cry out to us.

The Wellesley silhouettes form probably the largest collection in existence. In row after row hang the choicest examples of the eighteenth and nineteenth centuries. Each one has its name, and is more or less of an historical document. They begin with Early English, French, and German ones, contemporary with Etienne de Silhouette, the French Minister of Finance, who made them the fashion, and they go on in bewildering array until the late queen had ascended the throne. There they stop, for the mid-Victorian silhouettes

have no value in the eyes of a collector. They are the silhouettes that come and go, fading to dust from the wind of every new fashion. It is true, though, that they are not so plentiful as they were once, for artists and amateurs abroad that Queen Alexandra was a devotee of the art, have lost a new interest in them, and dealers have grown wary.

The last quarter of the eighteenth century seems to have been the best period of the profile silhouette. When "Pierrot" Robinson still graced the French Wall in Kensington, and Harry Leary was hanging at the

well-known hair, and sighing because "I cannot see my own face," the silhouette was the fashion.

Henry Wallington, who painted the famous portrait of George Washington, was also a silhouette artist, and the first of the English silhouette artists, the English and French.

John Michelson, of London, was the first to introduce the silhouette into England, and he was the first to introduce it into America.

The first American silhouette artist was John Michelson, who was the first to introduce the silhouette into America.

The first American silhouette artist was John Michelson, who was the first to introduce the silhouette into America.

The first American silhouette artist was John Michelson, who was the first to introduce the silhouette into America.



Portrait of a woman, from the collection of Mr. Francis Wellesley.

collection there are at least thirty of his most beautiful examples—women and men whose youth has been immortalised. He gave an idealisation to hair and features that none of his dozens of itinerant followers ever approached. Many of Miers's pieces are signed, and his six-inch ovals were framed in a peculiar kind of pear-tree frame, the glass being slightly embellished

with black and gold. These frames were always labelled with the following advertisement: "Miers, profile painter and jeweller (111, Strand, London), opposite Exeter Change, executes likenesses in profile in a style of superior excellence, with unequalled accuracy, which convey the most forcible expression in animated character even in the most minute size for brooches,

loquets, etc. Time of sitting, three minutes. Miers preserves all the original sketches, from which he can at any time supply copies without the trouble of sitting again. N.B.—Miniature frames and convex glasses, wholesale and retail." Miers came to London from Leeds, and his earliest advertisement read, "Late of Leeds." His studio was in the Strand, "opposite the New Church." One of his greatest rivals was Charles, also of the Strand, who was called John "Royal Artist" by "Florizel's" permission. He took the likenesses on paper, leaving the name in ink, and setting the frame. He also was very much liked by Sir Isaac Newton.



KINGSEY FAMILY

two or three at a time, for duplicates have strayed into the Wellesley collection. One priceless silhouette was done of Robert Burns by Miers in 1787, and sent by the poet to his friend John Cotterall. Some persons had small galleries of their friends. Mrs. Fitzherbert had such a gallery in her Brighton house, which was the delight of the old-time children who

smiled their way into her acquaintance. Even the king did not think it beneath his dignity to sit for his silhouette, and when his favourite painter, Benjamin West, was away from Court, he must have become quite addicted to the habit, judging by the number and variety of his likenesses. The Wellesley collection has two very fine ones painted on black glass. A unique one of the same period is of General Fitzpatrick, who fought in the American War, 1778. This is on silvered glass decorated with gold. Another curious one of the king was painted on a Worcester cup. We can imagine George III. climbing the staircase of his "dear Mrs. Delany's"



QUEEN VICTORIA

little house at Windsor to present her with one of his silhouettes, and she, justly esteeming it, kept it hidden away to wander down the years. Some of our ancestors owned quaint albums of silhouettes. On the table in Mr. Wellesley's library is such an album, formed by a German baron in the middle of the eighteenth century. Each page is within an elegant border, and the book contains a

hundred or more likenesses of a circle that looks something of an ancient "Cranford." It is rather a male Cranford, for the sterner sex is in the majority. The student of old manners and customs could obtain a world of information from their wigs alone, for there are drop-wigs and buckle-wigs, Grecian flies, fox-tails and macaroni toupees, each expressive of the wearer's character. Certain of these beautiful eighteenth-century albums—one done by Lavater, it is said—have come to light in exhibitions of silhouettes held in German cities. Although the silhouette was born



E. J. NELSON AND J. A. MATHIAS

in France, the story in the art was transported to Germany. The artist in the Welle was a young man, Hans Dörmann, who had studied in Paris. He was a member of the family of Meitz with their beautiful gardens and park.

grounds, Count Brühl and his daughters, and Elizabeth Sophia Dorothea Von Waldon, a relation of Bismarck, who was painted in 1756.

Another sufficient hint of a Georgian sensibility was "Patience" Wright, more famous for her wit than for her looks. Mrs. John Adams, the wife of the American Ambassador, who came to London in the spring of 1774, was captivated by her and described her as "the queen of sluts." This artist, from her mansion of Grosvenor Gardens, with her satires, made quite a name for herself in London, and managed to get some of her work in company with a choice of the best of the day, including the famous Morning Post. As for her silhouettes with a sharp-pointed nose,







MRS. HOHEL

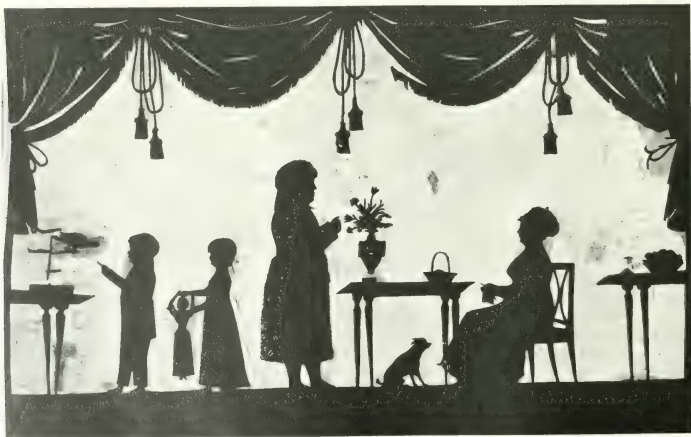


"HERDIA" ROBINSON

in the left hand and the scissors in the right, was thought such a genteel and elegant accomplishment that it became a part of the art curriculum of young ladies' seminaries, and had its place after the tea-hour with its intimate, the embroidered picture. One

wonders if poor Becky Sharp snipped away at the turbaned head of Miss Pinkerton at some vanished window facing Chiswick Mall. "A nose like the beak of a whetty" must have been a temptation.

Bath, the Mecca of all eighteenth century artists



THE MEETING OF THE FAMILY

*The Wellesley Silhouettes*

during the few weeks when My Lord or My Lady left the dull shire for a sip or two of the waters, and a galaxy of other diversions, was always the home of the silhouette. Women like the fair Lindley, and even of the firebrand "Sherry" type, were sure to be calling upon Rosenberg at all hours. Cupid had a way of distilling about those old pump-rooms and playing pitch-and-toss with the affections. Mr. Rosenberg's rooms were quite near the celebrated Gainsborough's, and, judging from the crowd of Bath shadows that have come to Mr. Wellesley, Rosenberg's ante-chamber must have been as crowded as that of Gainsborough's. Many of them at





MARIE ANTOINETTE

attics of Irish country houses, rag fairs, and heaven knows where. On the back of each portrait, scarcely decipherable, there is that magic word BATH. The pictures try to whisper of those days at the gay resort of moons and flickering tapers, of the music of old gavottes and roses that bloomed long ago.

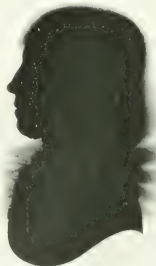


MRS. GRAY

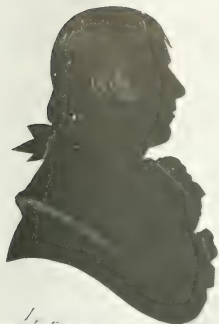
The French corners of the Wellesley rooms are all sidelights upon history. The oldest French portraits in the collection are mounted upon faded blue paper, and with their riband and nosegay decorations, the profiles have some of the delightful quality of Moreau drawings. Silhouette probably cut one or two of them himself. Near them stand the original *Figaro* and the original *Suzanne*, wittily



MRS. GRAY



MR. BOPE



JOHNS

talking over the *Mariage de Figaro*, and just beyond is a simple one of Marie Antoinette, whose smiles they sought in life. The French queen is painted on Paris plaster, and she is simply dressed, and wears a garden hat. This portrait was probably done at Versailles when the ladies of the court were trifling with a milkmaid existence. Another, of Napoleon overlooking



WELLESLEY

the battle of Austerlitz, is an interesting piece of work. The French Emperor, Napoleon, a Frenchman who spent many years of his life in Cambridge, is a well-known figure, and is noted for his military achievements. There are several in the Wellesley collection showing the ornate interiors of 1830. His work is much sought after by collectors, and is generally found in golden maple



PRAY, CHRISTIAN



WELLESLEY

and satinwood frames. His pictures are often come upon in Oxford as well as Cambridge, and he may have gone from one University to another. Some belonging to the father of "Alice in Wonderland" were disposed of at the latter place. Near Napoleon is a man who looks like the Marquis de Lafayette. He has been sketched before the panorama of Paris. Mlle. Magan of the Opera by Martini comes next, and by her side is Beaumarchais staring at Dazincourt. Perhaps he is remembering the night the celebrated actor essayed the rôle of the Barber. By

Beaumarchais is Louis XVIII., the work of Gonord, and so they continue leading one back into yesterday.

About the time of Edouart there were several more or less well-known English profile artists—Foster and Harding of London; Atkinson of Windsor; Wilton of Portsea; Franklin, who cut silhouettes in the Thames Tunnel; H. & J. Walter; Loecksi, a travelling Pole, who went from city to city holding exhibitions and distributing cards proclaiming his talents to the "nobility and gentry." He cut silhouettes at his exhibition during the day, and after six o'clock was free to visit houses for sittings. Perhaps the most noted town man was Master Hubbard. The Princess Victoria went to him when a young girl, little dreaming that she was soon to walk at Kensington and

hear guns that would proclaim her queen. Hubbard painted with India ink, and much of his work is overlaid with gold. Hats, lace, and jewels were wonderfully done by Foster; and a German of the period, Henrich Kniger, added touches of brilliant colour to his black drawings—fox-hunters, town-criers, bell-ringers, school-masters, and actors seemed fond of being portrayed with black faces and coloured bodies. The fashion was a quaint one, and made most persons look as if they had stepped out of the pages of Charles Lamb or some other whimsical author.

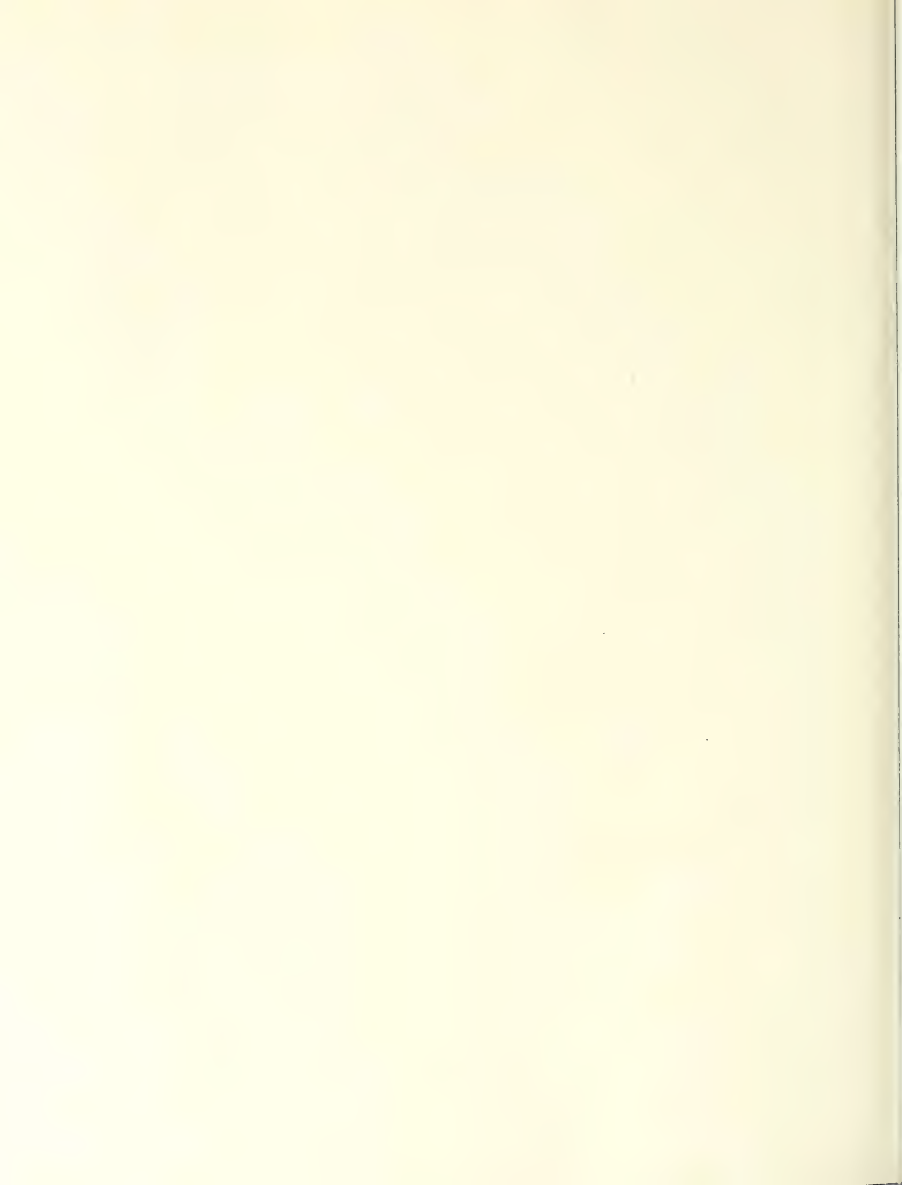


NAPOLÉON

Of all the silhouettes in the Wellesley collection, perhaps the most charming are those of early childhood. There are any number of playful children captured at the romping hour—girls holding single flowers and garlands, with branches of cherries like John Russell's famous *Cherry Girl*, and boys fingering hoops, tops, and drums. Then there is more serious youth with its books, meditations, and primly-folded hands. It is all quaint and fanciful enough to have found favour in the eyes of Sir Joshua. Oh, those happy children who have long since thrown down their toys! Although we have only these shadows, we can catch the shrill treble of their voices and the patter of their foot steps.









palace. Two cherubs bearing a scrolled shield are astride a pair of dolphins, a shell at the base of the design serving as handle to the knocker. Another Italian knocker shows us Neptune and a couple of sea-horses. Indeed, in the hands of some of the French, German, and Italian sculptors almost any design, even to groups of four and five figures, was adapted to the purpose, until all simplicity and suggestion of utility were lost, and the door-knocker became a kind of hanging statuette. After a century and a half there came a return to simplicity, and even to primitive severity. The knockers with which the eighteenth-century Englishman equipped his front-door were less things of beauty than utility. They were cast from a half-dozen patterns, amongst which a lion's head or a clenched hand were favourites, and only occasionally did one come across a human



BRONZE KNOCKER  
FROM THE PALAZZO CAPELLO, VENICE

"The door-knocker," as has been well said, "is a silent witness of much human emotion. It has an integral part in the life of the home it guards." It was probably a conviction of the truth of this sentiment

that induced the late Dante Gabriel Rossetti to reject altogether the prosaic knocker which the builder of his Chelsea house tried to palm off upon him, and to design one more in keeping with his own taste in these matters. This knocker has long attracted great attention on account of its workmanship; but it is far more notable, one may opine, for its personal associations—a remark doubtless true of the same implement on the doors of all great men.

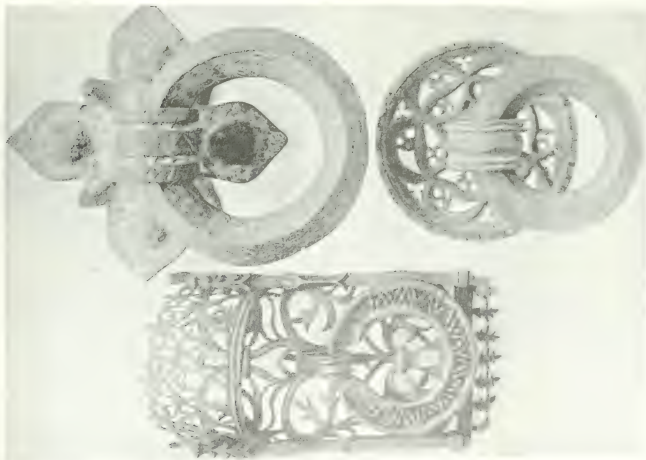
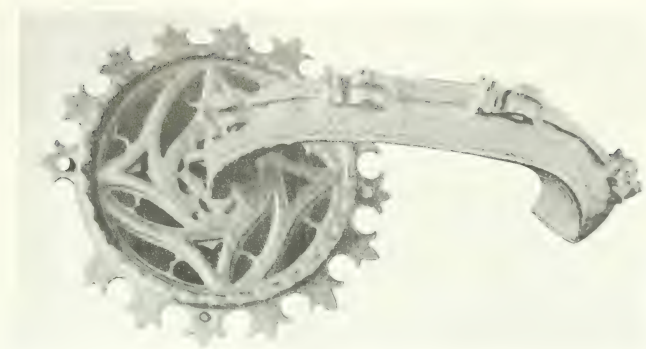
Another artist's door knocker is that which Sir Lawrence Alma Tadema has affixed to his house in St. John's Wood, copied from a Roman comic mask.



DOLPHIN KNOCKERS

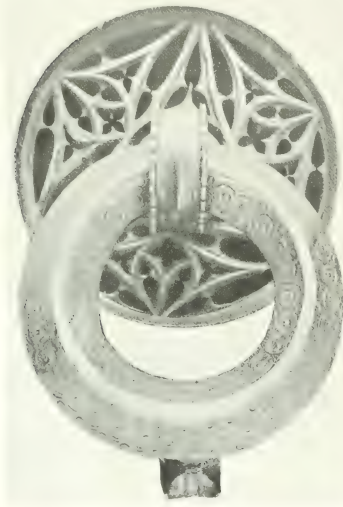
(MARQUESS OF BATH'S)

It is not to be denied that a powerful factor in reducing the door-knocker, as well as the bell-handle, to its simplest and smallest (as well as most inexpensive) dimensions was the pleasant pre-Victorian pastime of wrenching the object from their sockets, a pastime with which the ancient watchmen very ineffectually interfered. When a householder could guarantee that his door-knocker would not be a knocker a week from



This brass knocker has attracted far less attention, perhaps, than it deserves, because it does not face the street, but an inner courtyard, and is so far screened from the admiring gaze—and perhaps the cupidity—of the passing pedestrian.

Sometimes it happens that a beautiful knocker, from its very closeness to the street in a bustling neighbourhood, will escape the attention it merits. Think of the thousands who daily perambulate



IRON AND SILVER KNOCKER

FIFTEENTH CENTURY

Piccadilly, and the few who notice the pair of knockers which adorn the outer wall of the Duke of Devonshire's town house in that thoroughfare. The knockers themselves are a survival. Until a few years ago the pair of wooden gates upon which they are fastened formed the only entrance for visitors on foot to Devonshire House. Now splendid iron gates have been erected, and the porter is summoned by a bell. Nevertheless, the entrance of wood and the bronze knocker remain, although the latter are obscured by successive coats of paint, which detract somewhat from their beauty.

There are many other artistic knockers to be seen in the West End. Several examples of the dolphin



DUKE OF DEVONSHIRE'S KNOCKER (PICCADILLY)

knocker occur in Mayfair. There is a pair at No. 2, Connaught Place, and there is a specimen of the single sort at No. 57, Curzon Street. But those on the door of the Marquess of Bath's house in Berkeley Square are easily the finest examples of the dolphin knocker now in London.

There is a mermaid knocker at No. 25, Queen Anne's Gate; that on the door of Mr. Asher Wertheimer, at No. 8, Connaught Place—a circlet of acanthus with ribbon scroll—is of chaste design. So that, upon the whole, the taste for beautiful knockers still exists, and may in time become a cult.

If we turn from merely artistic excellence to artistic associations, we shall find in a tour of the London



SIR LAWRENCE ALMA TADEMA'S (C.T. JOHN'S WOOD)



"CARDINAL YORK  
HENRY BENEDICT STEWART  
BORN 1725: DIED 1807  
ENGRAVED IN PURE MEZZOTINT BY ALFRED ...  
FROM A PAINTING BY J. B. ...  
*By permission of the publisher, Mr. W. ...*

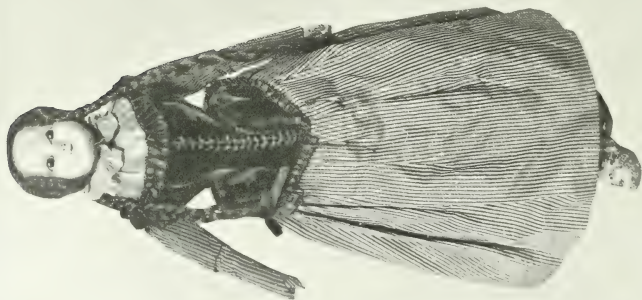




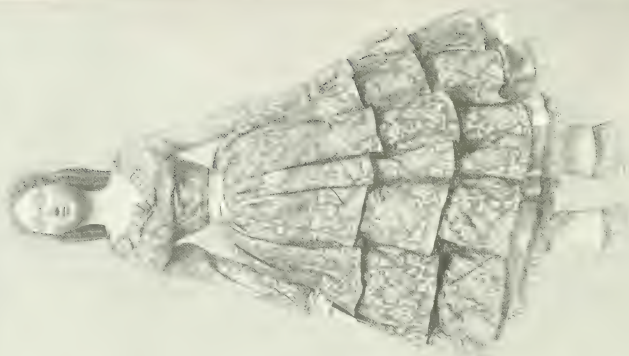




REPRESENTATIVE, SOLDIER, FROM THE  
JACKSON COLLECTION, DRESSED IN LEATHER  
BOOTS AND BREECHES. 13 INCHES  
TALL.



MAN DOLL WITH GLASS EYES, SHOT  
FROM STICK DRESS, BROWN HAIR  
15.50



CRINOIDS DOLL IN CONSTRUCTION,  
HAIR MOUNTED

# Miscellaneous

## Old Dolls

By Mrs. F. Nevill Jackson

REALISM has always been the most striking characteristic of the inhabitants of the doll-world. It is not given to every child to enter fully into the joys of make-believe—a fine imagination is a heaven-sent gift—by its alchemy, a stick with a gourd or a turnip for a head may become a much-loved baby doll. It is interesting to note that in elementary dolls, which occur all over the world, the upright line and the knob for a head are always there: as a more intricate anatomy is added, another stick, fastened cross-wise, indicates the shoulder-line. This holds clothes and pendant arms and movable legs: eyes, nose, mouth, and hair, fingers and toes, complete the evolution of the puppet in its outward likeness to a human form.

Even a semblance of speech was attempted when in 1824 a patent was applied for in Paris for mechanism in a doll by means of which noises, supposed, by courtesy, to be the words Papa and Mama, could be made. The apparatus was worked by raising the doll's right or left arm. This action worked little bellows in its chest, and the sounds were emitted.

Though a kind

of phonograph doll of more recent invention a larger vocabulary, we have hitherto mercifully been spared a popular talking doll, and realism is confined to expression in shape and attitude.

Dolls now are very much as they were in *Caesar's* Roman times, when movable joints already delighted the children, and their clothing is certainly more elaborate in the present day than was theirs in the specimens we see in museums of 16th century dolls from the Renaissance period in Italy, France, or Spain.

Perhaps the finest known example of a doll

belonging to a French collector. Standing nearly 30 inches in height, the carving is of a fine quality, with its elegant costume and exquisite features, showing that the artist was a master of his craft. The doll is a masterpiece of its kind, and is a true work of art.



FIGURE 1. A French collector's doll, standing nearly 30 inches in height, the carving is of a fine quality, with its elegant costume and exquisite features, showing that the artist was a master of his craft.



DOLL WITH FACE AND HANDS OF CARVED IVORY  
HUMAN HAIR  $\frac{3}{4}$  INCHES IN HEIGHT

garments suited to their age and requirements as they do now. They were dressed in small editions of the garments worn by their elders. Even their jewels were as sumptuous, and their lace as elaborate, as we may see in the pictures of Holbein, Vandyke, and other masters, who, with great accuracy of detail, show the costume of their contemporaries, children as well as adults. But to return to the "poupée du temps des Valois" belonging to Monsieur d'Almagne, she is dressed in white silk, which is almost completely covered with elaborate embroideries in orange-coloured silks. The robe is perfectly fitting, as to the bodice, and in one with the skirt, which shows a suggestion of the *bourrante* skirt, which was to culminate in the hoop of later times. Lines of gold-coloured silk lace or galon ornament the bodice, and divide the skirt in panels. In the eyes of the connoisseur the make of this lace is sufficient to date the doll. The sleeves are elaborately trimmed with it; hanging upper sleeves reveal richly embroidered under ones, which are further ornamented with silk-embroidered buttons. A deep ruff of fringe (of what we should now call antique) blue colour, together with the narrow purling of the collar, is yellow with age. The gloves of this

remarkable doll are richly embroidered on the cuffs in tiny flowers and fruits; in the centre of each cuff is a minutely wrought medallion showing allegorical figures. Hanging from one of her wrists is a purse, or *aumônière*, profusely decorated in silver, and on her right arm she bears a doll—a doll's doll in fact, which is almost as elaborately dressed as herself. Silver lace decorates the blue robe of this smaller puppet. The *juste-au-corps* has long hanging sleeves, with tight under-sleeves of yellow.

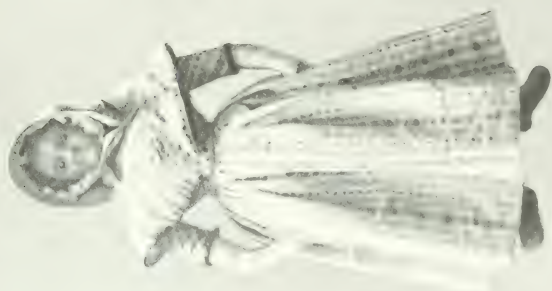
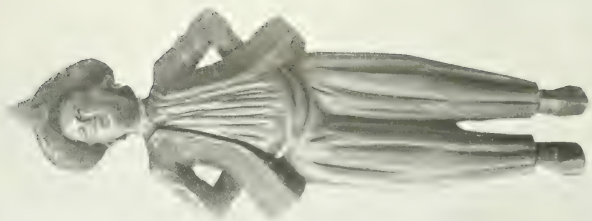
These contrasting sleeves, with widely padded shoulder pieces or puffs, are noticeable in the doll held by Lady Arabella Stuart in the well-known picture. The ruff of the period, with outstanding skirts at the hem, is also shown.

So important was the sit of the skirts in the eyes of the old doll-dressers, that various devices are resorted to in order to gain the right effect; the most frequently used is the slight cage of thin split cane or wire. Dolls of this period seldom have legs; the body is firmly fixed in the cage or crinoline, which makes a capital stand, and spreads out the folds of the skirt at the same time. That such figures were real dolls and not fashion puppets is proved by their frequent representation in the hands of children in contemporary art.

Though old dolls are always made to dress and undress, this want of lower limbs must have proved



CAVALIER OF LOUIS XIV. OF CARVED WOOD DRESSED  
IN LEATHER GROOMING ATTACHED BRIDLES—12 INCHES  
FROM THE FLEMING COLLECTION





eminently unsatisfactory in all "putting to bed" games, which are so delighted in by children.

All play being based on mimicry, the undressing and going to bed, the getting up and dressing processes, naturally bulk largely in the games of the little ones, and it is a mean doll-dresser who, to save herself trouble, stitches the clothes on to the body of the doll—she deprives the owner of a huge delight.

Whether it is because time has dealt more harshly with the undergarments than with the upper, or that dolls of old time were dressed like the real people with fewer and less complicated lingerie, certain it is that up to the end of the eighteenth century the undergarments of dolls are of the most sketchy description, hoops, wires, and solid blocks of wood taking the place of petticoats to make the skirts stand out.

It is strange that a child frequently endows a favourite doll with a temperament similar to her own. Perhaps there is a feeling of pleasant justification when a doll is punished for offences which the little mother herself has committed, or invents ingenious nursery crimes for the puppet which she herself would commit, were it not for the surveillance of nursery authorities. It is undoubtedly to this feeling that the tilting toy owes its popularity; that doll or figure which, on account of its carefully adjusted weight, always returns to the erect position. The "going to bed" game is great fun with such a toy, for the doll is naughty, and, like its little owner, rebels at being made to lie down; in fact, springs up again at once, and has to be summarily punished.

For the origin of that doll we must search in China, where it is generally found made of paper or thin cardboard, and painted to represent an old man become a man. So true does religion enter into the smallest detail of the everyday life of the Celestials, that it is not surprising to find the tilting toy called "Rise up, little Priest," or "Struck, not Falling." There is a tradition that Buddha cannot fall. This



18TH-CENTURY WOODEN DOLL WITH ARTICULATED JOINTS, OLD QUILTED PETTICOAT 17 INCHES IN HEIGHT

is one of the many toys based on ecclesiastical practice or tradition. In Japan the doll weighted at the base is made to represent the god Daruma, and is always called by his name. We are not aware that this type occurs in India; if it does, it would be interesting to learn to whom its attributes were assigned in that country, where the rules of a complicated religious ritual dictate the simplest action of the mother towards the child from the hour of its birth.

Amongst the dolls specially made for young children, the soft-bodied rag-doll has always been prime favourite—doubtless sticks and stones were wrapped in a scrap of leaf or hide and mothered

by the prehistoric child; but we feel sure that the baby's doll was always made of suitable softness, for is it not the mother's instinct to give to her little one only what could do him no bodily harm. Certainly three centuries before Christ, dolls were made of woven linen stuffed with papyrus. Such a doll, measuring  $3\frac{1}{2}$  inches from crown to toe, was found at Behnesch during the excavations in 1896. The body is well shaped, though rather long; the neck not well defined; but the head is excellent, with handsome embroidered features, well calculated to withstand hard wear. The hair is indicated by threads of linen. Round the waist of this extraordinary relic, made twenty-three centuries ago, there is a neatly fitting band of red woollen stuff, surely the earliest known example of doll-dressing. It is, of course, owing to the fact that the toys of children were buried with them that this Egypto-Roman rag-doll has been preserved. With the Greeks and Romans also this practice prevailed, and it is interesting to note that though with the introduction of Christianity the old pagan belief in the utility of such things to the dead naturally passed away, yet so difficult is it to throw off old customs, and so conservative are people in all matters deeply affecting them, that the practice of burying toys with the children was long continued after its meaning had ceased to be an article of belief.

# A Little China Village

By Gertrude Crowe

MOST collectors have, I suppose, some special "line" or hobby, but not many appear to have made old English china cottages their particular cult.

These are somewhat quaint reminders of another generation—when it was considered a sign of gentility to faint and "languish," and spices and pastilles were accordingly more favoured in the drawing-rooms of that day than the open windows of our present era. Equally, therefore, it was necessary to have Pastille-Burners for the use of such, and thus these little cottages had their *raison d'être*!

The better ones were made at the Rockingham works in Yorkshire, which existed from about 1745 to 1842, and these were modelled in a fine bone-ash paste, and quite distinct in quality from the later ones, which the Staffordshire potters began imitating at their different factories about the year 1830.

Some Pastille-Burners were also made at Leeds, and some—still fewer—at Bow and Chelsea. The latter ones (like the best Rockingham cottages) were generally of a delicate white outlined in gold, and with beautifully modelled flowers and foliage scrambling over the roofs and walls in a riot of brilliant colours, while the inter-

"front gardens" have their flowery "plots" to correspond, sometimes with the adornment of a tiny kernel, or in the case of others, I have one or two in my collection—a cosy little house with a "dappled

line" of yellow roses, fully flowering, the placid cud of pastoral repose—beside the door.

The better cottages were chiefly made in two parts, the front being a pavilion. One of the kind in my own little collection I picked up (far from its original base) at a sale, and this "little" cottage of

a smoke-dimmed best, calm, when a low probability found its way from our neighbourhood "about home," and doubtless, and there since, "about" "any year," with all the attendant horrors, still whispered of amongst the fresh comers of the present day, with bated breath.

The Pastille-Burner modelled after such famous buildings as Strawberry Hill at Stratford-on-Avon (of which I own a beautiful specimen), and Aston Hall in Warwickshire, or Stately,

with its redwooded garden at Southampton House, such as "Rosemary for remembrance . . . and . . . Pansies . . . for thoughts." I have some of these in my collection of Bathurst Castle, the name inscribed on the front of the house, but I must confess that I have



TWO COTTAGES



BATHURST CASTLE, A LITTLE COTTAGE



A LITTLE CASTLE BURNER





A GROUP OF THREE PASTILLE-BURNERS AND A SAVINGS BANK

A COTTAGE

A "SHAKSPERE" HOUSE  
IN ROCKINGHAM CHINA

bear much likeness to the aforesaid Royal residence, and, in *design* at all events, far more resembles the adjacent ancient keep of Abergeldie than "the King's own" Scottish home.

Many of the Staffordshire Pastille-Burners were decorated in blue and white after Delft style, and are heavier and coarser in texture than their daintier and older rivals, while (for more homely use, and for those whose pretensions did not aspire to the burning of pastilles) one finds the little "savings banks" or receptacles for night-light shelters, but which are (naturally) devoid of the early charm of the gentler specimens.

I must not omit mention of two barracks, almost the same in colouring, and about seven inches in height, each being guarded by a sentinel in scarlet uniform of the Wellington period.

These are distinctly unique, as is also a mill and mill-wheel, with rock-bound mountain stream and a

two-storied cottage, with lichen-covered thatch and creeper-clad walls—a huge house-dog lying "on watch" at the front door.

Though chiefly depicted in summer time with gaily coloured bloom and blossom, sometimes (though rarely) one comes across a china cottage covered in snow, with the frost and rime, robins, holly, and mistletoe of a wintry and Christmas period. Very few are marked, but some are known to bear the marks of Spode or Walton, while the average height is from three to five inches, and upwards. Rockingham ware,

however, was said to be seldom marked, and of this (as I have stated) the better and earlier cottages were chiefly composed.



TWO-STORIED COTTAGE WITH WATCH-DOG.



A GROUP OF PASTILLE-BURNERS



TWO BLUE AND WHITE DELFT COTTAGES, A BARRACKS, ETC.

# Antique Jewels

## Notes on Two "Lesser George" of the Order of the Garter in the possession of His Grace the Duke of Beaufort By Guy Francis Laking, M.V.O., F.S.A., Keeper of the King's Armoury

THE "Lesser George" of the Garter—the pendant formerly worn by a ribband around the neck, but at a later date more often attached to a ribband or scarf, and worn across the left shoulder—must not be confused with the "Great George" of the same Order, which is a model figure of St. George slaying

the dragon, worn suspended from the collar of the order, and only on ceremonial occasions. Of the "Lesser George," or rather of the two pendants of the Garter, there are two models.

Visiting Badminton some months ago, the writer had the opportunity of inspecting its more famous



under the able guidance of the Duchess of Beaufort. The intimate knowledge and deep interest taken by Her Grace in all appertaining to the family lent an especial charm to the inspection. There were many treasures in that fine house that owe much to their sentimental interest. These historical and family associations were admirably described by Her Grace. Unfortunately, as is often the case, accuracy of

making the history of the Rupert jewel more than doubly possible and probable.

Continuing the inspection of the Badminton treasures, an old-world cabinet arranged so as to form a show case was arrived at. In it were many small treasures of varying interest, fragmentary, and in some instances relics of the child-like collections of the youthful Somersets of earlier generations. But it was among



THE JEWEL AFTER ITS RESTORATION  
No. III. (A). FRONT FACE. No. III. (B). ENAMELLED FACE.

archaeological detail at times upsets the most cherished of family traditions, and, alas! such a check came when a vitrine containing various badges of the Order of the Garter was inspected. Among other Garter jewels the writer was shown a "Lesser George" described as having been worn by Prince Rupert, and given by him to Edward, second Marquess of Worcester. However, as the gold enamelled jewel itself could not, from its style and manufacture, have been older than the first years of the nineteenth century, its association with Prince Rupert was difficult to believe. The Duchess of Beaufort accepted the claim of the Rupert Center jewel with fortitude. Still, however, did Her Grace, or the writer think that the matter of family old would a most immediately and immediately a great recovery of really great importance.

this heterogeneous collection that we came across our treasure.

Hanging on a bent pin, in the corner of the cupboard, by a piece of faded red ribband, was a small oval enamelled plaque pierced and modelled *à jour* with the representation of St. George and the Dragon. It was a charming example of early seventeenth century English enamelling. The writer pointed it out to Her Grace as the centre of a Garter badge of very considerable importance, expressing at the same time great regret that the setting with the famous *HONI SOIT QUI MAL Y PENSE* motto was missing. Hardly had the regret been expressed than the fine gold enamelled mount came to light, laying partly hidden beneath a quantity of small objects. The two pieces were placed together; they fitted



## Two "Lesser George" of the Order of the Garter

accurately, with the result that a "Lesser George" of the Order of the Garter of early date and of greatest importance lay before us.

However, there are spots on the sun—and our find lacked something, for the frame of the jewel had been despoiled of the large precious stones with which it was formerly surrounded. These were doubtless rose diamonds, and which, for their intrinsic value, had at some time been picked out, as in the

jewel at Windsor. The setting of the stones is very characteristic of the time, for beyond the outer rim holds the stone in position, additional cut card scallop work of small dimensions, also in the silver, encloses each stone. The reverse side of the "Lesser George" is especially instructive, as the representation of St. George and the Dragon is certainly earlier in style than the actual period of its manufacture; indeed it might easily be taken for a



No. IV, lat. front

No. IV, lat. reverse

Charles I. "Lesser George" in the Royal Collection at Windsor Castle. Once more the shattered link-tradition could be pieced together—here was the Garter jewel of Prince Rupert—at least it was certainly of his time, and might have been his, for all such attributions are possible when the object is of the period of the person to whom it is accorded. But to return to the newly discovered jewel. Its frame is of light-colored gold, the center containing the setting for twelve large stones, besides an additional pearl apertured at the base, forming the space which on the reverse is the point of the Garter strap. The suspending loop above is set with two large stones. The oval frame on the front face more than holds an image of St. George, such as is still present on the

piece of German goldsmiths' work of the third quarter of the fifteenth century. The figure of the saint is encircled by a circular band, the outer edge of which being trefoil in gold, also the inner edge of the band, and the dragon is in natural traits.

The figure of the saint is in gold, with a red enamel background, and the dragon is in gold, with a red enamel background.

The figure of the saint is in gold, with a red enamel background, and the dragon is in gold, with a red enamel background.

The figure of the saint is in gold, with a red enamel background, and the dragon is in gold, with a red enamel background.

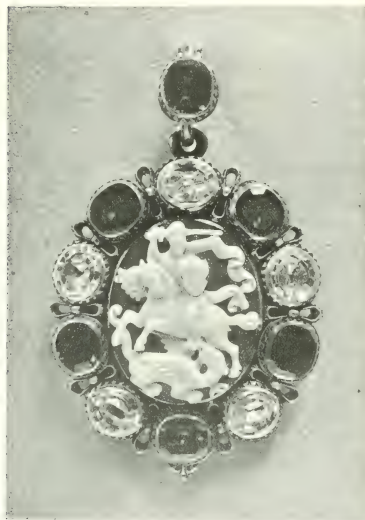


the front face. These escallops are enamelled opaque white—the one immediately below the loop for suspension being of larger dimensions than the others, and additionally shaded in colours to represent an acanthus leaf, the remainder being painted with delicate tendrill scrollwork.

This type of enamelling, a white ground enriched with scrollwork in opaque colours, is essentially

richness and dimensions than the first, but like it, of English workmanship, and of the same period; indeed, in all probability by the same hand.

Although a most careful search was made, its centre medallion was, unfortunately, not to be found. However, as a fragment of a Garter jewel, it had even greater interest than the first discovered, inasmuch as it was more robust in proportion, the enamelling



NO. V. (L). BEFORE REST.

typical of its time—the French Louis XIII.—and certainly eliminates any chance of the jewel being of an earlier date.

The empty settings of this jewel have now been skilfully filled with white sapphires cut in the old rose manner, so as to accurately fit and be in character with the jewel they adorn. Instead of the missing cameo has been placed a plain plaque of onyx with a simply chamfered edge.

So much for the fit and cover; but now for the gold. Before finally closing the cupboard in which we found this disordered Garter jewel, a further gratuity was made, when behold, beneath another accumulation of objects, the second frame of a "Queen George" lay hidden. It was of greater



NO. V. (R). ENAMELLED CASE

more brilliant, and, above all, it contained four of the original stones with which it was set. These proved to be of two sorts, rubies and diamonds placed alternately around the front face. Although the actual size of the jewel was about the same, the precious stones were of larger proportions. They were originally ten in number, oval in shape, and cut in table fashion.

The frame is executed in pale gold, the chamfered setting to the rubies being in that metal, whilst the settings of the diamonds are in silver. Between each stone is a small decorated gold bow. These bows, on the enamelled or underface of the jewel, show as a series of small oval pierced panels placed between the escallops of the band. The suspending loop

*Two "Lesser George" of the Order of the Garter*

contained a single ruby. The missing diamonds remained. On the resetting of the crown it was found that the rubies proved to be what are termed "doublets," that is, a crystal composed of two with crimson foil faced with a thin stratum of true ruby, and set together in the conventional manner. In place of the missing diamonds were reset rubies, but the rubies were added in true "doublets." The enamelled face of the jewel shows the Garter motto somewhat more thickly lettered than in the case of the "Lesser George." The translucent enamelled ground is also of a more peacock shade of blue. The crown and buckle to the Garter are simply rendered. As already stated the escallops round the border are fewer, but of larger proportions, with a hollow oval between each. Each escallop is enamelled white and shaded in polychrome to represent a trepartite leaf. As no centre could be found to this jewel, a model in onyx cameo was cut with the figures of St. George and the Dragon to occupy the empty space in the front face of the frame. The modern cameo is not entirely satisfactory, but it is the best that could be produced. The plain onyx back of the cameo shows on the reverse side of the jewel.

To whom the second Garter jewel formerly belonged, it is impossible to say—perhaps this and not the first specimen described may have been the Rupert Garter badge—but that must remain unwritten history. The Duchess of Beaufort makes the suggestion that as the first Lord Glamorgan was given the Garter by Charles I. in his father's lifetime, as well as his peerage, one of these two "Lesser Georges" may have been worn by him.

That these two fine examples of 18th-century or 19th-century goldsmith's work should have been

The small pieces are a fine example of the work of the goldsmiths of the late Middle Ages. The gold was worked into a very thin plate, which was then decorated with a pattern of interlacing lines. The pattern is made up of a series of loops, which are connected by straight lines. The result is a delicate and intricate design. One of the many old store cupboards at Badminton. Other small objects of importance were found with these Garter jewels, but space will not permit of their further discussion.

The descriptions of the illustrations are as follows: No. 1, the gold and silver-plated metal buttons (the centre of the last "Lesser George"). This was the first find. No. 2, a gold and a silver-plated metal medallion. This was the second find. It came from here with the first (above-mentioned) find, examined here with the Garner motto. No. 3, a gold and silver-plated metal button (the silver-plated front side with white sapphires and with a plain agate back; it came from here with the Garner motto and it engraved in golden raised letters in the original position. No. 4, a gold and silver-plated metal button (the silver-plated front side with the Garner motto. No. 5, a gold and silver-plated metal button (the silver-plated front side with the Garner motto and the second "Lesser George"). This was the third find. It came from here, showing the first original found in position. It came from here with the Garner motto. No. 6, a gold and silver-plated metal button (the silver-plated front side with the Garner motto and the second "Lesser George"). The last metal (No. 7) is a gold and silver-plated metal button (the silver-plated front side with the Garner motto and the second "Lesser George"). It came from here.



## Some French Pastellists \*

By C. Lewis Hind

SOMETIMES at an auction sale I have seen small pastels, properly framed, properly discoloured, of bright, gay faces that seem to have the secret of perpetual fragrance and freshness; sometimes one of them has been called *Madame de Pompadour*, another *Madame Favart*, and in the catalogue the ascription has run: "By or attributed to La Tour."

Somebody has bought these charming things. I have not, being wary, perhaps bitterly over-wary; and now that I have looked through and lingered over the reproductions of the pastels by La Tour and all the others in this book, I do not regret my caution—the reproductions are so near to the originals. Of all the pitfalls that yawn before the enthusiastic but unlearned amateur, the excellence of the modern facsimile colour reproductions is one of the commonest. It would be so easy for a dishonest dealer to frame properly any in this volume, to discolour them properly, to scatter the lovely things about the world, and to label them—by or attributed to Rosalba Carriera, La Tour, Chardin, Boucher, Perronneau, or Drouais. One is almost inclined to remove the La Tours from the pages to which they are affixed, and to take them for comparison and education to that shrine of the pastel, Saint Quentin, in northern France, where "La Tour's sketches hang upon the walls to give a hint of the man's splendid achievement."

What a splendid achievement it was—within its limits perfect! La Tour is the name that rises to the lips at the mention of the French pastellists of the eighteenth century. He was the sun around which the others revolved, and when he died in 1788, with him, "with this Maurice Quentin de la Tour passed away the pastel of the great age in France." Others came afterwards, that is, after the cataclysm of the Revolution which La Tour (he was much in his latter years) just escaped. There was Prud'hon for example, and to-day the pastellists are legion; but France has only one La Tour. He is outstanding, as significant as Turner in water-colour.

That La Tour stands alone, unrivalled, is self-evident from the reproductions in this book, and Mr. Haldane Macfall makes no secret of the adulatory attitude La Diderot's *Magasin*. I envy the enjoyment Mr. Macfall must have had in composing the text. It is a pleasure entirely to his taste, and his enthusiasm

carries him forward breathlessly from the first page to the last. He runs, he leaps, he dances, he twists, he turns, he smiles. The sparkle of the period has captured him: he does everything except write plain, bald prose. It is very captivating for a time, a long time, and the short chapters that jump from subject to subject, like a bird hopping from twig to twig, are no doubt in keeping with the tripping art of the pastellists. Mr. Macfall's pen ranges beyond his theme: in effect his book is an interpretation of the social and art history of France from 1700, "the setting of King Sun"—which is the Macfallian way of describing the last years of Louis the Fourteenth—to that awful engulfment of art and all else in the Revolution, when "the reputation of La Tour went down in the great flood, together with those of Boucher and Fragonard, Chardin and Greuze, and the rest of the goodly company."

"Thereafter a vast silence." In 1811 twenty-five of La Tour's sketches were sold, with forty drawings by La Rue, in one lot at auction; in 1826 his portrait of *Cribillon père* was knocked down for thirty francs, and as late as 1873 the two sketches for *Silvestre* and *Dumont le Romain* brought no more than three hundred francs. To-day—well try to buy a pastel by La Tour at the Hôtel Drouot—and now there is this book, to the honour and glory of La Tour and his fellow pastellists, so fascinating, so new, so different from the ordinary colour-book. One wonders why the subject was never treated before.

How did the pastel come to France? Mr. Macfall, in his picturesque way, makes that quite clear. It came in the satchel of that Venetian lady, Rosalba Carriera, the brilliant and popular Rosalba, admired by collectors and amateurs, who arrived in Paris in 1720, when La Tour was sixteen years of age, bringing with her "in a satchel sundry coloured chalks, which were soon to be known throughout all France as 'pastels.'" Rosalba, although she stayed but a year in Paris, became the vogue, and pastels the rage. From Court to Court she travelled, and everybody who was anybody had to be pastelled by Rosalba. Of course she was not the first by any means to work in coloured chalks. The names of Holbein, Largillière and Watteau at once occur, but she made the pastel portrait the fashion, and turned the eyes of the young La Tour, the young Boucher, and the young Perronneau towards it. Very alluring, very attractive must the pastels of Rosalba have seemed to light-hearted, sedan chair Paris in those early years of the reign of Louis the Fifteenth. But her *Girl with the Monkey*,

\* The *Magasin* is *Les Pastellistes Français*, by Haldane Macfall, published by the Macfall Art Co.



STUDY OF A HEAD

BY FRANÇOIS BOUCHER

*From the Portfolio of the French School*

Published by Messrs. Macmillan & Co. Ltd.







# NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.]

PORTRAIT GROUP SIGNED HEN. JY.

DEAR SIR,—I enclose a photograph of one of the pictures at The Great House, North Nibley, Dursley, Gloucestershire. It is of Baptist Noel, 4th Earl of

Passing on left of picture, foreground, a young lady running away with hands raised in alarm; behind her another lady starting back terrified; a basket of violets on the ground, and close to it a large snake. Middle distance, a large mansion surrounded by a river, in which is an island with a summer-house; a bridge over the river. Far distance, a river sparkling in the sun, with a mountain; the whole full of sunshine.



GROUP SIGNED HEN. JY.

Gainsborough, the Countess of Gainsborough, and the Ladies Elizabeth, Jane, and Juliana Noel. In the left-hand bottom corner is a signature Hen. Jy. and a date 1737. Can any of your readers identify the artist?

Yours faithfully,

W. F. N. NOEL.

LOCALITY OF A PICTURE.

DEAR SIR,—Can anyone tell me where the following picture is?—Foreground, right of picture, water falling from a rock into a circular basin; in the middle distance, a young man and woman. The man, with his arm round her waist, is holding up a warning finger; above, an angel, with a sun-bush in one hand, and a woman pouring water into a glass, in the other; a white horse, in red coat.

About thirty years ago I saw a print of this picture, and the man writing about it said it was by Rubens—or was it Rembrandt?—and said he could make nothing of the whole thing. I think it is very easy; it is a lesson to fly from temptation. I got an old picture so black with smoke I could make nothing of it, so when I was unwell I amused myself by rubbing off the varnish, and was astonished by the result. It is, of course, a copy.

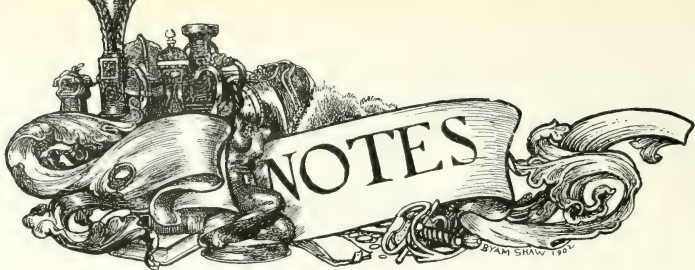
I am, yours faithfully,

THOS. P. TUCKER.

DRAWINGS BY PAUL SANDBY.

DEAR SIR, I should be glad to know whether any readers have come across for sale the original drawings, by Paul Sandby, of Warwick Castle, of which





THIS portrait of a Goshawk is taken from an oil painting on a panel of stout mahogany, measuring 21 in. by 17 in. An inscription on the top left hand corner reads: "Falco Palumbarius: Linnaeus. This 'Goshawk' Came From Germany in 1857, When he Became The Property of Sir Charles Donville, and Was Trained to Fly at Hares, Rabbits & Pheasants by Capt. Salvin: He Dislocated His Wing, and Was Destroyed in 1864 at Santry." Santry is near Dublin.

I have not been able to discover the name of the artist, but a reference to Capt. Salvin, who trained this bird, will not be out of place. Capt. Salvin, who died in 1904, in his 87th year, was devoted to field sports; he was an authority on the subject of falconry in this country, and had long practice in this sport, so that Sir Charles Donville could not have placed his hawk in any better hands for training. Capt. Salvin was joint author of two books on his favorite subject, *Falconry in the British Isles*, 1885,

and *Falconry: its History, Claims and Practice*, 1857. The training of Cormorants for fishing was also a sport in which Capt. Salvin distinguished himself.—WM. H. PATTERSON.

#### Holbein's "Duchess of Milan"

THE final payment having been made for the purchase of Holbein's *Duchess of Milan*, the National Art Collections Fund officially presented this picture

to the trustees of the National Gallery as a gift to the nation on November 9th. In selecting this date, the committee considered the King's birthday a fitting opportunity for making the presentation in recognition of His Majesty's gracious act in founding the Special Reserve Fund. In making this announcement the Executive Committee and the members of the fund thank all those who have contributed to save this picture for the nation, and more especially the anonymous contributor of £40,000, who so generously placed that sum at their disposal.



PORTRAIT OF A GOSSHAWK



THE ENCHANTED ISLAND

THE mezzotint here reproduced is by G. H. Phillips, from a picture painted by F. Danby, A.R.A., and is a beautiful rendering into black and white of an ideal and poetic landscape bathed in sunshine.

Danby was an Irishman, born near Wexford in 1793. In 1825 he was elected an A.R.A., but five years later he had a quarrel with that body, and left for Switzerland, where he almost gave up art and took to boat building and yachting. Eleven years later he returned and painted seriously until his death in 1861.

THOUGH the avowed object is to deal with the paintings in the museums, churches, and collections in Belgium, the illustrations to M.

**Les Primitifs Flamands**  
Vol. II.  
By Fierens-Gevaert  
(Van Oest & Co., Brussels)  
12 frs.

Fierens-Gevaert's second volume of *Les Primitifs Flamands* include such exceptions as the famous Memling in the Duke of Devonshire's collection, and the Portinari altarpiece in the Uffizi at Florence. These exceptions might, perhaps, have been augmented with advantage, for the omission of

many important pictures now outside Belgium presents to the student serious difficulty in comparative study. Thus it would have been advisable, in the absence of any other works by Flemish masters in the British Museum, to give an illustration of the famous portraits in the Barbarini Palace formerly ascribed to Melozzo da Forlì, and *The Last Supper* in the Urbino Gallery. For the scholarly manner in which he deals with the better-known masters we have nothing but admiration, but we regret that he has not devoted more space to the lesser-known men. To give less than two pages to such a man as Adrian Vossaert is quite inadequate, but the discussion of works by such little-known painters as the *Master of Saint Sang*, Jan van Eecke, and Ambrosius Benson, adds to the undoubted interest of the book. M. Fierens-Gevaert has little to add to the investigation of M. von Bodenhausen in the matter of Gerard David. He creates a new interest, however, in pointing out the influence of Hugo van der Gucht, not only upon his Flemish contemporaries and successors, but through the Portinari altarpiece also, upon Ghirlandajo and Lorenzo di Credi, and of France upon the Maître de Mosne, whose work has often been attributed to Hugo. The reproductions throughout are of excellent quality.

The cover of the book is of a simple, elegant design. The title is in a large, bold, serif type. The author's name is in a smaller, similar type. The publisher's name is at the bottom. The book is bound in a dark, textured material. The spine is also covered in the same material. The book is in good condition, with no visible wear or damage.

The book is a valuable addition to the literature of Flemish art. It is well illustrated and contains a great deal of interesting information. It is a book that every student of Flemish art should have on his shelf.

allowed to be sung in all Churches of all the people together before and after Morning and Evening prayers, and also before and after Sermons. Moreover, in private houses their godly solace and comfort: Lying apart all ungodly songs and ballads which may tend only to the committing of vices and corruptions of youth."

The volume was published in London "imprinted for the Company of Stationers" in 1627. The Stuart needlework cover of this volume is very elaborate. The arch in the design is worked in silver thread. The heart has once been red, but is now faded; and the crown in which the heart rests was once salmon colour picked out with silver. The ground-work is cream, and the flowers and other portions of the design are yellow and green and blue. It is not difficult to see the meaning of a heart and a crown surmounted by a rising sun in a binding of middle Stuart days lovingly worked with the needle. Although the book was printed in 1627, the binding is evidently of a later date, as an inscription written on the fly-leaf indicates:

"Ann Hamilton given me by Her Grace the Duchess of Hamilton." Unfortunately, no date is attached. In all probability "Ann Hamilton" may have received the book from her aunt the first Duchess. (There was no Duke of Hamilton when the book was printed, and consequently no Duchess.) She, the Lady Ann, was born in 1636, and succeeded to the title when thirteen years of age; she is still known as "the good Duchess Ann."

There does not appear to be any of the cabalistic signs on this cover which are often found in Stuart needlework designs associated with royalty, or having, as undoubtedly this cover has, strong royalistic symbolism, and probably worked shortly after the Stuarts were driven into exile. Stuart stamp pictures occur in animals and heraldic devices symbolically. The caterpillar and butterfly are, as company needlework portraits of Charles I., just as the unicorn was that of his father James I. It may not be unlikely that the portions of the design in the form

of an arch may be intended to suggest the caterpillar. In designs of an amateur nature such as this, where touches of loyalty to the unfortunate royal house were worked into a piece of needlework, it is not easy to read aright what the gentle needlewoman may have intended.—A. H.

**Allgemeines Lexicon der Bildenden Künstler**  
Edited by Dr. U. Thieme and Dr. Felix Becker  
(W. Engelmann, Leipzig) Vol. II. 32 Mk.

THE second volume of Mr. Wilhelm Engelmann's stupendous Dictionary of Artists, published at Leipzig,

deals in 600 pages with the names from Antonio da Monza to Bassan, and it is to be feared that the editors' laudable thoroughness and their conscientious inclusion of every artist's name on record, will somewhat overshoot the mark and result in a work of such unwieldy dimensions as to make it prohibitive for the private student, to whose library shelves certain limits are attached. It is simply appalling to think how many volumes will be needed to carry this dictionary to completion,

when the two formidable tomes that have so far been issued do not take us beyond Ba. And it is a sad reflection, too, for some of us, that at the present rate of progress we may never be allowed to see the completion of this work, the editors having set themselves indeed a task of enormous difficulty. The real object of a reference book of this nature being not so much the recording the life and art of famous artists who are adequately dealt with in many other books of less extensive scope, but rather the inclusion of comparatively obscure artists about whom it is more difficult to get reliable information, it is naturally exceedingly difficult to know where to draw the line. In the present case an endeavour seems to have been made to cover the ground so completely that the name of every amateur lady miniature painter who has had the good fortune to have one of her attempts at portraiture accepted by the Royal Academy figures in the list. On the other hand, there are omissions



STUART BOOK OF PSALMS WITH NEEDLEWORK COVER

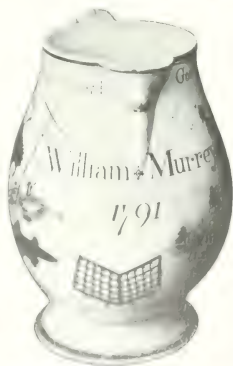




SIDE VIEWS OF JARRE WEDGWOOD JUG

of artists of well-established reputation. To take an instance at random we find under the name of Atwood three references, one to an American architect, the second to an American wood engraver, and the third to an obscure English eighteenth-century flower painter. But there is no mention of Miss Clare Atwood, one of the most personal and competent lady painters of the present generation. Nor do we find among the many amateurs who the editors have seen fit to mention the name of General Baden Powell, who is not only a frequent exhibitor at our art shows and an active member of at least one artists' society, but whose work has become known to a large section of the public through reproductions of his war sketches in books and periodicals. But it would be ungracious to grumble at the comparatively rare faults of omission and other shortcomings in a publication of such comprehensive magnitude. The thoroughness with which the editors have carried on their investigation may be gathered from the fact that no fewer than forty-one references will be found under the heading Aubert.

THE VERY interesting history attached to the jug we have just described. It is a Rare Wedgwood Jarre Jug made in 1791, and is now in the collection of the Ashmolean Museum, Oxford.



JUG WITH PLUGH AND SICKLE

William Murray, in 1791, in circumstances which give a personal touch to this specimen of our English art, with its inscription, "God speed the Plough" and "Success to the Grain returned," and the sheaf of wheat, and the plough, and harrow, and scythe, and sickle, and other agricultural implements.

The farm at the back of the design was the High Ridge Farm, near Clevedon, in Staffordshire, and Josiah Wedgwood, always delicate in health, used to spend some time there as a quiet retreat, and during one of his visits he made some sketches for a reproduction on this jug which he had made as a return to Emma, and presented it to her soon.

William Murray, in 1791, in circumstances which give a personal touch to this specimen of our English art, with its inscription, "God speed the Plough" and "Success to the Grain returned," and the sheaf of wheat, and the plough, and harrow, and scythe, and sickle, and other agricultural implements.

The design on the jug is a reproduction of a scene at the High Ridge Farm, near Clevedon, in Staffordshire, and Josiah Wedgwood, always delicate in health, used to spend some time there as a quiet retreat, and during one of his visits he made some sketches for a reproduction on this jug which he had made as a return to Emma, and presented it to her soon.

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THESE two handsome volumes, edited by Mr. Leman T. Hare, will replace all guides to the National Gallery

"The National Gallery," by Paul G. Konody, Maurice W. Brockwell, and F. W. Lippman (100 Plates in Colour Published in 17 Parts at 1s. Complete in 2 Volumes, by Messrs. T. C. and E. C. Jack)

heretofore given to the public. The publishers showed brilliant enterprise in applying modern colour-process to their valuable book, and as marked accuracy in the selection of the authors, whose names stand for accuracy and research. The task was no easy one. Mr. Hare's selection of the hundred plates displayed consummate skill; and the production of them for so cheap a work is astonishing. The authors had to cover a large field; and it were small tribute to say that they have done their work well—they

have done it astoundingly well. The wide acreage of the field they had to till left them scant range for the picturesque description of all the artists and their works. They wisely concentrated their strength upon giving in concise, brisk, and readable form the results of the latest researches of the very searching criticism that has been applied here and abroad to the art achievement of the past. It fell by chance that I needed a sound reference book upon the Italian, Flemish, German and Dutch schools for a book upon which I was engaged at the time that the first nine or ten parts had been published.

I found this work the soundest and most accurate in every detail—every recent attribution, query, date, and biographic discovery recorded in scholarly fashion that saved me an enormous mass of verification and of research. I can imagine no severer test; I know no higher praise. These two volumes are simply invaluable. They supersede all previous guides to the national collection—and they do so in an interesting manner that makes for pleasant reading. Not only do we get the latest discoveries as to artists and their works, but the sizes of the pictures are recorded, details as to whether they are painted on canvas or panel, and the latest expert opinions.

It were ungracious to point out occasional flaws of style in so excellent a work; the only serious blemish is the placing of the plates away from the text concerning them. The advantage in having the illustrations that render a fair idea of the colour of the originals is prodigious; and when it is added that in many of the plates the very technique of the brushing can be seen, it makes one marvel that the book can be produced at the price. These two volumes must of necessity be on the bookshelves of every artist and student, to say nothing of every library. The book not only supersedes all previous guides to the national collection—it is likely to hold its supreme position for many a long day to come. The publishers are to be congratulated upon their courage; they are certain to reap a rich reward.

PORTRAITS by John Russell, of varying merit, usually in coloured crayons, are to be found in London

John Russell, R.A. Loan Collection at the Graves Galleries

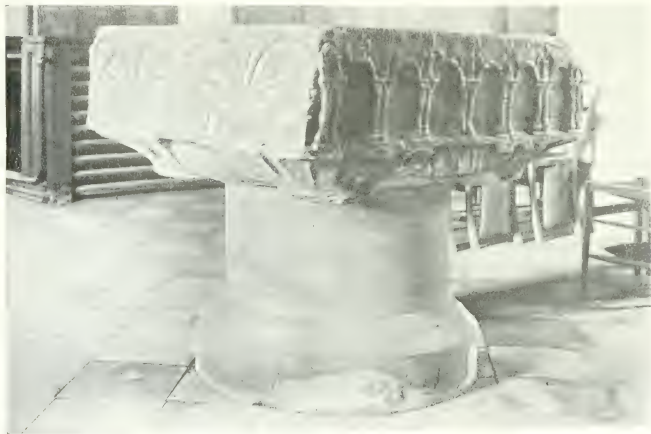
at the National Portrait Gallery, the Linnean Society, the Garrick Club, and elsewhere. But no living person has ever seen such a range

of his productions as the varied collection now on view at the Graves Galleries. No fewer than fifty-four examples have been collected by the enterprising proprietors for this loan exhibition of John Russell's works. A few are in oil, all the rest in coloured crayon, the medium in which Russell usually worked. He appears to have formed his style of "crayon painting" on that of Rosaalba Carriera, the brilliant Italian pastellist, who visited Paris early in the eighteenth century, and by her success induced La Tour and Boucher to turn their attention to pastel. No one will say that John Russell was the equal of La Tour, whose pastel heads at St. Quentin and the Louvre are sign-marked with genius; but Russell was a very capable artist, sometimes rising to a high degree of excellence. Occasionally, as in his *Mrs. Meyrick*, lent to the loan collection by Mrs. Mason, *Lady Winterton*, lent by Major Younger, and *John Bacon, R.A.*, lent by Mr. H. V. Bacon, he produced portraits worthy to rank with the average work of the eighteenth-century masters. His technique was often a little hard, and he was so prolific a worker that he was not always at his best; but he could be very charming when he had a subject that touched his fancy, such as *Two Girls in Mob Caps, one sweeping, the other consoling her*, lent by Mr. John Lane. It is said that he commanded about the same prices as Sir Joshua Reynolds, and we can well believe that this remarkable collection of his works will create a new interest in John Russell, and enhance his present-day prices. Born in 1745, he was at an early age apprenticed to Francis Cotes. His religious views, which were intense and narrow, coloured all his life, and to a large extent directed his choice of sitters. His "conversion" to Methodism, as he records in his diary, took place "at about half an hour after seven in the evening of 30 Sept., 1764." He was a constant exhibitor at the Royal Academy from 1769 to 1805, the year of his death, and produced between seven and eight hundred portraits, many of which are lost or destroyed. The present exhibition is of great interest, as it enables the student of eighteenth-century portraiture to form a clear opinion of the achievement of this popular lesser master.

*English Furniture and Decoration*, by Mr. Ellwood, is the title of an important work just published by Mr. B. T. Ratsford, which will be the subject of an extended review in our next number. The same firm has also just published *Modern Cabinet Work* by Wells and Hooper.

This information, however, simply added to the lack of information, should be in the possession of all who would make a study of old oak furniture in England, to the age of oak furniture in the interior of the church, and carving of the stone-work forestalls the carving of the wood. Here we see on the old black Tournai fonts the grape or vine scroll, and other decorations so typical of the oak chests and the like furnishings that were spread throughout the English homes when the Reformation broke up the churches and created the home. Mr. Eden

increased his strength and reached to restraint, he may come nearer to the genius of Beardsley and Sir John Lubbock. He has a fine sense of the value of their power. What Mr. Catherall has done in his Introduction we have no space to deal, for every paragraph of it is at heart a masterpiece of literary education, where we do not discuss the language, but of frank reputation. This book is for the young, it may be sought after by collectors of black-and-white.



rids the subject of all dryness, and his sound information makes accessible the researches of Dean Kitchin and Mr. Romilly Allen, which must otherwise be sought in difficult places.

THIS large handsomely produced volume contains a phase of the work of a morbid artist who threatens to be a genius. What he has done for himself and for the publisher has come. The quality of the work and the atmosphere of the work are of the spirit and style of the 'nineties, and the contrast between the two is

illustration. Here we are back again into the imaginative decade that gave us Beardsley and Phil May and E. J. Sullivan—and, at a distance, behind them, Ricketts and Housman, the link with the "men of the 'sixties." Mr. Mr. Ricketts and Mr. Housman, lacks the

where  $\mathbf{A} = \mathbf{A}(\mathbf{r}, \mathbf{v}, t)$  is the acceleration of the particle,  $\mathbf{v}$  is the velocity,  $\mathbf{r}$  is the position, and  $t$  is the time. The acceleration  $\mathbf{A}$  is given by the equation of motion,  $m \mathbf{A} = \mathbf{F}$ , where  $m$  is the mass of the particle and  $\mathbf{F}$  is the force acting on it. The force  $\mathbf{F}$  is given by the equation of motion,  $m \mathbf{A} = \mathbf{F}$ , where  $m$  is the mass of the particle and  $\mathbf{F}$  is the force acting on it.

The World's  
Great Pictures  
(Cassell & Co.  
Twelve parts  
at 7d. net)

THE fine show of Wedgwood ware at the Exhibition in Conduit Street has attracted the notice of all connoisseurs and collectors. To those of exclusive taste, whose study of old Wedgwood has been confined to the superlative jasper ware in vases and classic plaques and portrait medallions, the cream ware here shown has come as a revelation. The novel shapes and designs which "old Josiah" introduced into Staffordshire in his ware intended for everyday use are as remarkable as they are original. Their like had not been seen before in earthenware, and the porcelain of the old English china factories contemporary with the great potter cannot show finer designs than were turned out at Etruria from 1760-1790. The colours of Worcester, of Derby, of Chelsea, of Bow, and of Plymouth have rightly won the admiration of connoisseurs; but eliminate the colour, and where is there a brace of teapots as symmetrically beautiful as Nos. 23 and 25 in the Wedgwood catalogue. These models from the Etruria Museum of the cream colour "bisque" exhibit a strength and purity of design that compel attention. The pearwood models for fine griffin candelabrum, for soup tureen and ladle, and for fruit bowl are new and surprising facts for the expert to ponder over. Together with the trays of experiments they prove the "infinite capacity for taking pains" of our "English Palissy."

Fashionable folk, the descendants of families who, in 1774, were proud to see their mansions and their parks depicted on the great Catherine II. service, have been extremely interested in the selection of specimens lent to this Exhibition by His Imperial Majesty the Emperor of Russia. The find of this service by Dr. G. C. Williamson is one of the most talked of events of the year, and the authentic history, and a description of its *views*, are for the first time made public in his volume on the subject.

The illustrated catalogue of the Wedgwood Exhibition has a brimstone yellow cover and oak leaf design, symbols of this cream ware, and with over sixty illustrations, is a pleasing souvenir of the Record of a Hundred and Fifty Years' Work of Messrs. Josiah Wedgwood & Sons. (The finest of English earthenware will find on the shelves of this exhibition much that is new and helpful in forming maturer judgment in collecting. Happily, too, as the kiful results of the work of to-day clearly show, the firm has lost none of its old traditions. The much

admired borders from the design books of Flaxman and his contemporaries are still being painted on the dinner and tea ware to-day. Five generations of unbroken artistic achievement is a glorious record.—A. H.

"Jacques Callot." By H. Nasse (Klinkhardt and Biermann, Leipzig. 10 Mk.)

IT was an excellent idea on the part of Messrs. Klink-

hardt & Biermann to start their handsome new series on the great masters of graphic art with a volume on Jacques Callot, who, in a time when French national genius seemed to be entirely eclipsed by the Italian eclectic influences fostered by the School of Fontainebleau, remained almost the only notable representative of autochthonous

art. Callot was born at Nancy, the capital of the Duchy of Lorraine, in 1592. He was in Rome in 1608, and acquired the art of drawing from Tempesta, and the technique of the burin from his compatriot Thomassin.

In 1629 he was called to Paris by Louis XIII., for whom he executed some plates of the siege of La Rochelle. The death of his father caused him to return to Nancy in 1630. When that city was taken by Louis XIII., he refused to commemorate the event with his etching needle, as he would not "do anything against the honour of his prince and country." He died on March 24th, 1635.

Various pictures in private collections are ascribed to Callot, but modern criticism does not admit his authorship of any of their number. Indeed, it is questionable whether he ever devoted himself to painting, and his immortal fame rests entirely upon his etched and engraved work, and upon his wonderful sketches at the

Louvre, the Albertina, and the Uffizi Gallery. His name is generally identified with his phantastic and humorously-imaginative invention of monsters and caricatures of humanity. But a more important phase of his art is the faithful record he has left of his own time in his brilliant series of cripples, dancers, beggars, and tournaments. Mr. Hermann Nasse's critical study of Callot's work is most illuminating; and the publishers must be congratulated upon the admirable quality of the facsimile reproductions, among which they have wisely included many of Callot's original drawings.

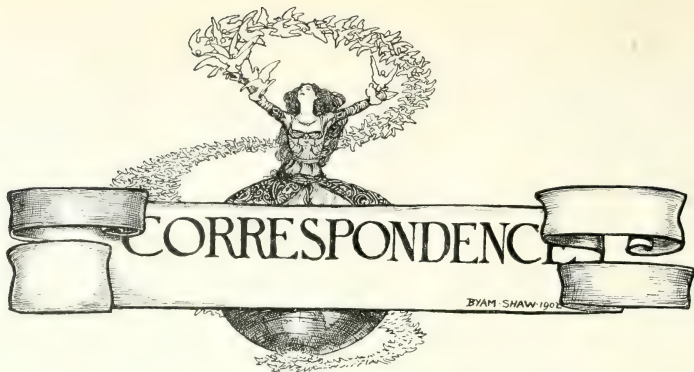


WEDGWOOD CREAM COLOUR "BISQUE" PATTERN TEAPOT EGYPTIAN DESIGN WITH CROCODILE KNOB



WEDGWOOD CREAM COLOUR "BISQUE" PATTERN TEAPOT JAPANESE DESIGN





## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C."

## ANSWERS TO CORRESPONDENTS

**Arms.**—**Cavalry Sword.**—A1,864 (Saint John, N.B.).—The sword of which you send sketch dates about 1815-20, and its value is about 75. 0d.

**Books.**—"Recherches sur les Feuilles," etc.—A1,096 (Chiel).—The three works you mention are not worth more than £3 to £5. It is difficult to value them exactly, as you give so few particulars.

**Goldsmith's "History of England,"** abridged, 10th edit., 1800.—A1,993 (Regent's Park).—The value of your old *History* is only about 25. 0d.

**Book of Engravings.**—A1,961 (Falkirk).—The old book of engravings of Raphael's mural decorations at the Vatican is worth about £1.

**Works of Peter Pindar, 3 vols., with Portrait, 1704.**—A2,009 (Southfield).—Your book would not fetch more than 5s.

**Coins.**—James II. 5s. piece, 1688.—A1,211 (Liss).—All the coins of this issue were struck at London. Values range from £5 5s. for a half penny to £6 for a very fine one.

**William III. 1s. and 2s. 6d., 1697.**—A2,008 (Tobermory).—Your William III. 1s. is worth about 2s., and the other silver pieces, which necessarily have half values, about 3s. 6d. Your old *History* is of common form; value about 75. 0d.

**Engravings.**—"Miss Peel," after Sir T. Lawrence, by S. Cousins.—A1,975 (Witney).—A first state of this engraving, that is an impression before any inscription, is worth about £40. An impression without lettering, but bearing the publisher's mark, is only a second state.

"**Ipsa Conteret Caput Tuum,**" after P. P. Rubens, by S. A. Bolswert.—A1,977 (Sevenoaks).—This is a print of very small value, but certain engravings by Fether and others whose names you mention may be worth considerable sums.

**Coloured Print** after J. B. Cipriani, by F. Bartolozzi.—A1,222 (Bakewell).—Many prints by Bartolozzi, after Cipriani, are of high value. We cannot recall this particular subject from your description, but it is quite possibly worth £5. Send it for inspection.

**Furniture.**—**Chairs to match Gate-legged Table.**—A1,377 (Peterborough).—The style of chair to go with a gate-legged table as shown in your illustration is Cromwellian.

**Sheraton Commode.**—A1,989 (Petersfield).—From the photograph we should describe your commode as Sheraton rather than Hepplewhite, and formed probably of satinwood and hawthorn. It appears to be a very graceful specimen, and should be worth about thirty guineas.

**Objets d'Art.**—**Glass Jug and Goblets.**—A1,980 (West Southbourne).—The value of your glass goblets depends largely upon the age, and it is really necessary to inspect them. If genuine 17th century pieces, the jug is worth £4, and the goblets, allowing for mendage, about £2 10s. each.

**Pottery and Porcelain.**—**Sèvres.**—A1,999 (Margate).—Your teapot is evidently not Sèvres, and the fact that it bears a Sèvres mark suggests that it is comparatively modern. It is probably, therefore, of small value.

**Ironstone Jug.**—A1,962 (Cambridge).—Your jug may have been made by Mason's, but several makers produced this class of ware and used the mark "Ironstone." Mason's usual mark for ironstone was the name Mason and a crown above. This form of jug is quite common.

**Staffordshire Group, "Vicar and Moses,"**—A1,981 (Walthamstow) and A1,973 (Kirby Moorside).—The originals of this group are marked "K. Wood, Burslem," and a recent auction price for one is £35 10s. Copies have been made at various periods, including quite modern "fakes." A good early specimen is worth £10 to £15.

**Staffordshire Group.**—A1,981 (Havering-atte-Bower).—Your description suggests one of the fine productions of Wood & Caldwell, of Burslem, in the early part of last century. If, as it appears to be, it is a rare group of this class, it is worth £6 to £8.









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The Connoisseur

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